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FELIX MENDELSSOHN-BARTHOLDY
Died November 4, 1847
(See Composer of the Month, Page 3)

In this Issue . . .

"Genius Begins
with Maturity"

LeRoy V. Brant

The Challenge of
Operatic Performance
on Television

Winifred Heidt

Paderewski As
I Knew Him

A. M. Henderson

Problems of a General
Musical Culture
in America

Paul Mocsanyi

Musical Critical
Assault and Battery

James Francis Cooke

Some Characteristics of
Good Piano Teaching

Polly Gibbs

The Dance Accompanist

Gunnar Asklund

If You Hope for
a Film Career

Jeanette MacDonald

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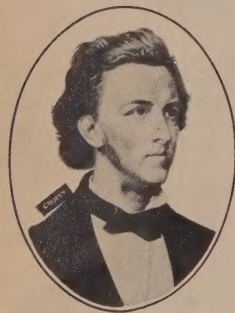


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LETTERS

T O T H E E D I T O R

"The Child is Father to the Man"

Dear Sir: The article in the July number of ETUDE, "The Child is Father to the Man," by Joseph A. Bollew was read with more than ordinary interest by this public school teacher, because she has given vocal drills in class work to all the children in her rural schools for some years past, and knows that every child has been benefitted thereby in reading and speaking voices. She can say with conviction, "she has never lost a voice yet!" and she believes that the foundation for later possibilities may have been laid.

The writer had had two years of training under a former concert artist, not because she over-estimated her own capabilities, but in the belief that any extra knowledge outside the required qualifications would be useful in the school room.

As Mr. Bollew stated, we are emerging from the past belief that the voices of only gifted children should be "trained." This teacher believed that those children of only average gifts had the same rights.

Music in the schools should be the right of all children, and by some manner of means the average voice should receive vocal culture. Public speaking has been recognized as a useful art of late years, but this writer is not certain of how the class work is carried on, but she learned that vocal culture even in small children is beneficial.

Since the talking pictures arrived, one may notice that the actors "speak with their lips," due, it seems, to the fact that all actors of the silent screen era sought improvement by vocal culture. Then, why not start children off towards the same goal of speaking distinctly and with clear enunciation? Simple vocal exercises will bring about that happy state of affairs.

There has been no effort to do more than encourage the children in singing; no statements that "this

will make you sing better." The exercises are simply presented with the regular sight-singing lesson as if that were the regular thing in all schools. Of course the older children are enlightened in regard to the benefits to be expected, except, of course, boys with changing voices. Since most children are through with the rural school soon after the age of twelve, there has been no marked attention paid to boys' voices.

Perhaps anticipating the present trend in musical education, this teacher could see no reason why children who make all manner of awful noises in their play or in a display of temper, could possibly have their voices ruined by culture. She did not ask the parents for their opinion.

The first exercise is simply humming the scale of C and eventually any melody they may be learning. Not more than three times, it may be said, for the first week. The second week the vowel sound *ah* is introduced and added to the time spent on humming. Thus it proceeds. When the end of the school term is reached there is decided improvement in vocal sounds.

One boy of nine years at the beginning seemed unable to make a single musical tone. He merely spoke the syllables of the scale in a basso profundo voice, but by the end of the term he was singing with the rest of the children.

Given two terms in a rural school I have given older girls individual training, so by the time they enter high school they have the opportunity for teachers there to classify their vocal abilities and give advice. High school expenses are heavy; parents themselves are not taken with the idea of cultivating an average voice. I have done what I could and with no thought that the time of teacher or pupil has been misused.

Rose D. Willis
Pagosa Springs, Col.

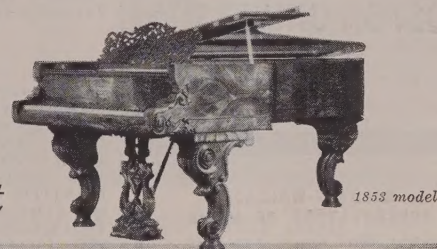
MUSIC IN SOUTH AFRICA

Would you like to know something of the musical development in South Africa? The December ETUDE will have an interesting account of a concert tour made by Andor Foldes, piano virtuoso. Be sure to get the Christmas issue of ETUDE.



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Vol. 71 No. 11

CONTENTS

November 1953

FEATURES

"GENIUS BEGINS WITH MATURITY"	LeRoy V. Brant	11
PADEREWSKI AS I KNEW HIM	A. M. Henderson	12
PROBLEMS OF A GENUINE MUSICAL CULTURE IN AMERICA	Paul Mocsanyi	13
THE CHALLENGE OF OPERATIC PERFORMANCE ON TELEVISION	Winifred Heidt	14
MUSICAL CRITICAL ASSAULT AND BATTERY	James Francis Cooke	15
SOME CHARACTERISTICS OF GOOD PIANO TEACHING	Polly Gibbs	16
THE DANCE ACCOMPANIST	Gunnar Askund	17
IF YOU HOPE FOR A FILM CAREER	Jeanette MacDonald	19
FILLING THE GAPS IN A MUSICAL EDUCATION	Lucien Cailliet	26
JACQUES THIBAUD—IN MEMORIAM	Maurice Dumesnil	57

DEPARTMENTS

LETTERS TO THE EDITOR	1
COMPOSER OF THE MONTH	3
MUSICAL ODDITIES	Nicolas Slonimsky
MUSIC LOVER'S BOOKSHELF	Dale Anderson
WORLD OF MUSIC	8
NEW RECORDS REVIEWED	Paul N. Elbin
PIANIST'S PAGE	Guy Maier
QUESTIONS AND ANSWERS	Karl W. Gehrkens
TEACHER'S ROUNDTABLE	Maurice Dumesnil
THE PRACTICE PROBLEM	Alexander McCurdy
THAT FAMOUS OP. 35	Harold Berkley
VIOLIN QUESTIONS	Harold Berkley
ORGAN QUESTIONS	Frederick Phillips
JUNIOR ETUDE	Elizabeth A. Gest

MUSIC

Compositions for Piano (Solo and Duet)	
In Memoriam (Erinnerung), Op. 68 No. 28 (from "Album for the Young")	Robert Schumann 27
Hear Ye, Israel, Op. 70 (Soprano Solo from "Elijah") (from "Themes from the Great Oratorios")	Mendelssohn-Lexine 28
Pearls of the Night	Stanford King 29
Silver Shadows	Hubert Tillery 30
Arpeggio Etude	Joseph Roff 31
Colosseum	Vladimir Padva 32
Rigaudon (Duet) (from "Classic Masters Duet Book")	Couperin-Beer 34
Instrumental and Vocal Compositions	
Grand Partita in D Minor (Organ)	Pasquini-Moschetti 36
Ave Maria ('Cello) (from "The Ditson Album of 'Cello Solos")	Bach-Gounod-Borch 38
When I Am Dead, My Dearest (Vocal)	Clifford Shaw 40
Pieces for Young Players	
Frolicking Fauns	Albert De Vito 42
Study in Plaid	Vladimir Padva 43
On a Hobby Horse	Elizabeth E. Rogers 44
At the Aquarium	A. Louis Scarmolin 44
The Grenadiers (from "Mardi Gras")	arr. by Marie Westervelt 45
The Circus Band	Louise E. Stairs 45
The Dolls' Tea Party	Anne Robinson 46

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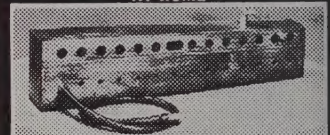
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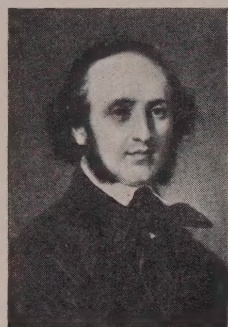
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THE COMPOSER OF THE MONTH



ETUDE this month commemorates the death date of one of the truly great music masters of all time—Felix Mendelssohn-Bartholdy. That he was as versatile as he was great is proved by the variety of his output. One has only to realize that the same mind which produced the gay sprightly music to Shakespeare's "Midsummer Night's Dream," created also the great oratorios "St. Paul" and "Elijah."

Mendelssohn was born at Hamburg, Germany, February 3, 1809; died Leipzig, November 4, 1847. With his elder sister Fanny (1805-1847), he received first lessons on the piano from his mother. Later he studied with L. Berger, Zelter, Hennings and Mme. Bigot. His talent for composing was apparent at an early age and by 1820 he was regularly engaged in composition.

The overture to "Midsummer Night's Dream" was written in 1826 when Mendelssohn was only 17. On March 11, 1829, Mendelssohn conducted in Berlin a performance of Bach's "St. Matthew Passion." This was the first rendition of the work since the composer's death and was the beginning of the Bach propaganda in which Mendelssohn was the leading figure. He then spent some time in England with great success. In 1835 he accepted the conductorship of the Gewandhaus Orchestra in Leipzig. Late in 1842 with a distinguished group of teachers, he founded the Leipzig Conservatory of Music. In 1844 and again in 1846 he conducted in London. He then retired from the directorship of the conservatory, to be succeeded by Gade, with Moscheles taking over the piano department.

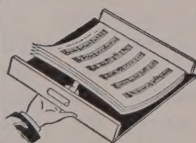
Followed then several years of much labor which exhausted his strength. The death of his sister Fanny was more than he could endure in his overwrought exhausted state and his death followed in a few months, when he was only 36.

His many works cover almost every field except that of the operatic. An arrangement of *Hear Ye, Israel* from "Elijah" appears on Page 28 of the music section of this month's ETUDE.

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Musical Oddities

By NICOLAS SLONIMSKY

THE PROBLEM whether parents should teach music to their children is a debatable one. In at least one instance, a famous father taught singing with great success to his three famous children. Manuel del Popolo Vincent Garcia was the sole teacher of Manuel Garcia, Jr., Marie Malibran-Garcia and Pauline Viardot-Garcia. He did not achieve his success without some hardships. Groans and moans were heard in the studio during the lessons. Once a perturbed neighbor went to his house to find out the cause of these heart-breaking sounds. The servant explained: "Oh, this is nothing. Just Senor Garcia giving singing lessons to his children."

The Garcias were singers through four generations in direct line: Manuel Garcia, Sr. (1775-1832); Manuel Garcia, Jr. (1805-1906; yes, that's correct: he lived to be one hundred and one!); Gustave Garcia (1837-1925) and Albert Garcia (1875-1946).

SIR GEORGE HENSCHEL, the first conductor of the Boston Symphony Orchestra, was a professional singer, and a very unusual one. He began his career as a boy soprano at the age of nine; he subsequently sang as an alto. When his voice broke, he gave concerts as a tenor; later he appeared as baritone in the part of *Hans Sachs* in "Die Meistersinger." Then he gave recitals as a bass. In 1941 he appeared in London in a farewell concert singing as a basso profundo. Quite a range!

His farewell concert was, however, far from his last public appearance. At the age of seventy-eight, he broadcast Schubert's lieder on the occasion of Schubert's centennial. An inquiry was received by the broadcasting station from Cologne asking particulars about "this talented young

singer" who had such great understanding of Schubert's lyricism. Henschel made his last broadcast at the age of eighty-three, shortly before his death.

Henschel always accompanied himself at the piano. During his Boston days, in the 1880's, he appeared in duets with his wife, the American soprano Lillian Bailey. Their favorite number was "Oh that we two were maying."

Marcella Sembrich was asked what a good singer must have to succeed. "A heart, a brain, and a sense of humor," she replied. Then she added reflectively: "Of course, a bit of voice might help, too."

Sir George Grove, the creator of the famous dictionary, was a man of conservative tastes, opposed to modern innovations. When electric lights were introduced into the concert hall at the Crystal Palace in London with festoons of incandescent lamps strung under the ceiling, Grove opened his umbrella and sat under this protective shade through the whole concert.

Grove possessed a wry sense of humor, and liked to tell moderately amusing stories. His favorite was one about an old soldier who solicited alms holding a sign with this inscription:

Battles	7
Wounds	9
Children	3
Total	24

Sousa, the March King, traveled far and wide in the United States with his famous band. Some people in small towns had never heard a concert before. Sousa received a great number of inquiries from the listeners. One of these letters, which he liked to quote, was this: "Please, inform me what is the name of those two instruments that look like gas

pipes." A lovelorn swain wrote to Sousa: "Please play *Love's Old Sweet Song*. I've got my girl almost to the sticking point and that will fetch her around sure." There was also this anonymous request: "A colored lady would like to hear a coronet solo by your solo coronetist."

A TANTALIZING question for an opera quiz: what composer before Bizet included *Carmen* in the cast of characters? The answer is, Balfe. In his opera, "The Rose of Castille," produced in London in 1857, the lady-in-waiting is named *Carmen*.

The plot of "The Rose of Castille" is colossally involved, and thickens periodically with double and triple disguises. *Elvira*, the Queen of Leon, is engaged to *Don Sebastian*, a duke. She is informed that the bridegroom, whom she has never met, intends to travel as a humble mule driver to test her real feelings towards him. *Elvira* decides to test his feelings. She puts on a peasant costume, and accompanied by *Carmen* (who, for reasons not immediately clear, is dressed as a boy), goes to a village through which *Don Sebastian* must pass en route to the palace. In due time a mule driver appears on the scene, and *Elvira*, believing him to be *Don Sebastian*, falls in love with him. Some dissident noblemen conspiring against the throne, are struck by the resemblance of the peasant girl to *Elvira*, and decide to pass her for the real Queen, which of course she is.

Elvira cheerfully consents to play the double game, hoping to foil the conspiracy in the process. She even pretends to yearn for royalty in an aria: "Oh were I Queen of Spain!" She marries the mule driver and then presses him to confess his royal identity. But—oh horror!—he stoutly denies his royal blood. He pleads: "One word I pray or I expire, Though lowly bred and humbly born, No loftier heart than mine. Unloved by thee, my pride would scorn To share the crown that's thine."

Did the Queen of Leon make a horrible mistake? Did she marry beneath her rank: But—oh, joy!—the mule driver discovers in the last act that he is of royal stock after all, in fact, a blood brother of *Elvira's* original fiancé, *Don Sebastian*. The happy ending is made even happier by *Carmen's* marriage to a would-be conspira-

tor who repents and is forgiven.

When "The Mikado" by Gilbert and Sullivan was first presented to the American public in 1885, it was an immediate sensation. Not only theatrical managers but manufacturers of commercial products pounced upon it for advertising purposes. The Coats Thread Company printed thousands of colored cards representing *Ko-Ko*, *Katisha*, *Yum-Yum* and other characters from "The Mikado" with "singing commercials" to the tunes of the corresponding arias. *Ko-Ko* was made to sing the glory of Coats Thread in the fashion:

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I've got a little list—I've got a little list.

And number one upon it, Coats Six Cord you must try.

You'll be sorry if you've missed—
—you'll be sorry if you've missed.
The singing commercial for *Katisha* ran as follows:

There is music in the whirling of the spindle,

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And a sort of happy feeling Comes gently o'er you stealing

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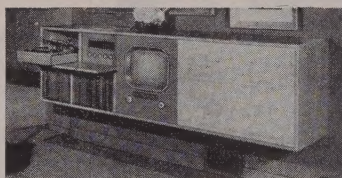
In those days of free competition uninhibited by copyright laws, a pirate company was hastily formed to produce "The Mikado" ahead of the authorized performances. A warning against the practice was published in the newspapers.

MIKADO. CAUTION. The public throughout New England cautioned against patronizing plagiarism of The Mikado, none being performed by an itinerant company presenting a pirated version of the same with only a piano accompaniment. Honor and both cry out against such action and an honest public will frankly recognize the justice of not patronizing such entertainments.

There was trouble in Yokohama when a touring company attempted to play "The Mikado" in Japan under its original title. The Japanese authorities prohibited the performance. After World War II, "The Mikado" was produced in Tokyo by the Entertainment and Recreation Branch of the U. S. Army, but the show was restricted to the U. S. personnel and Japanese were barred from attendance to avoid giving offense.

THE END

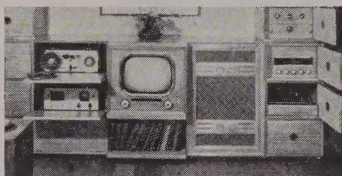
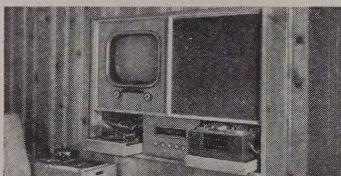
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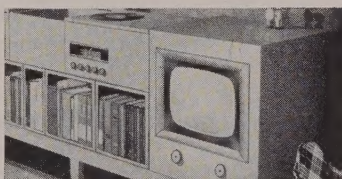
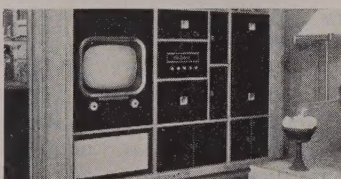
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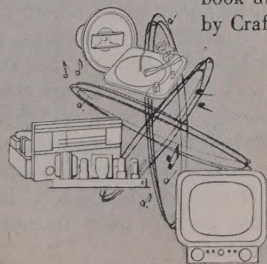
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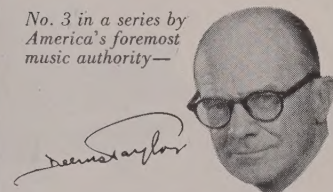
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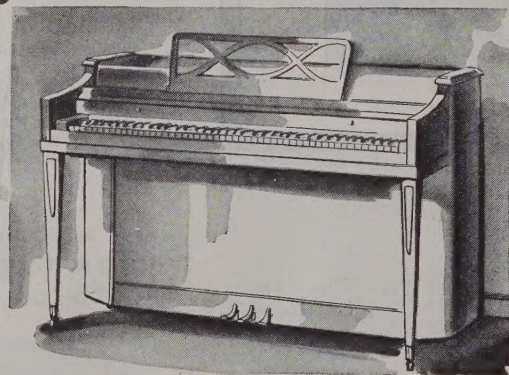


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Music Lover's

BOOKSHELF

By DALE ANDERSON

ETUDE has received several volumes of collected poems, some very excellent indeed. But it is the tradition of the magazine not to review books of poetry owing to our restricted space. Therefore, we request our friends not to send us such volumes much as we would be glad to review them if it were not against established policy.

The Adventures of Violino by Toby Roth

This fanciful story is an attempt to bring children young and old to have a deeper personalized love for the instruments they play, to make instruments their friends and companions, to think of them as living entities and companions. The idea is an excellent one and will have many admirers. It is issued by the Music Lovers League of New York City. \$1.75

Orientation for Interpreting Mozart's Piano Sonatas by Thomas Richner, Ed. D.

Dr. Richner (himself an able pianist) has given us a very logical and instructive short treatise about what makes Mozart, Mozart. That is, he investigates the influences and personalities which most definitely shaped the growing genius of the master. Then he wisely discusses the pianos of Mozart's time indicating how the composer was affected by the limitations of the instruments. Mozart ("the first real piano virtuoso of his time") was very conscious of this and in a letter to his father written in 1777 he gives a very graphic description of his new Stein piano.

The chapters upon Tonalities, Harmonies and Orientation, as well as the section upon instrumentation make this helpful book very illuminating.

As in the case of Bach, the student of piano builds an indispensable foundation by making a close study of the works of this amazing master. It is quite remarkable but famous pianists have often remarked to your reviewer that such a training always shows up in later years. Moriz Rosenthal once said to the writer about a would-be virtuoso "who never arrived": "Er hat niemals genug Bach und Mozart studiert" (He

has never studied enough Bach and Mozart.)

After you have read Dr. Richner's book you will realize the value of making a special study of Mozart and you will find the book most helpful. Dr. Guy Maier, whose Mozart playing is famous, feels that Mozart study is a must in all thorough piano education. Bureau of Publication Teachers College Columbia University \$3.25

The Musicians and Petrillo by Robert D. Leiter

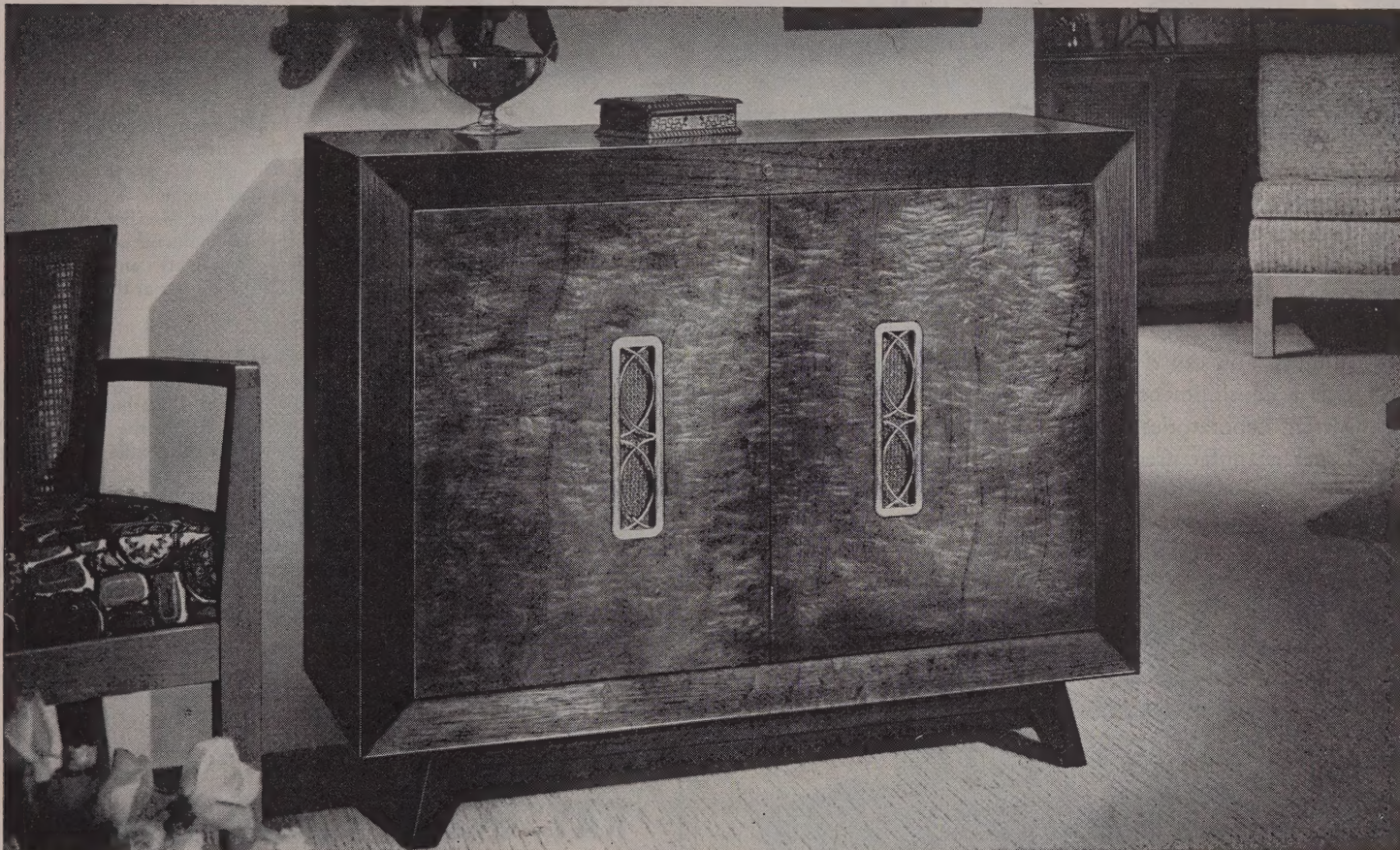
Last year the dues-paying membership of the American Federation of Musicians was 242,167. If every one of the loyal members buys a copy of Mr. Leiter's history of the union and Mr. James Caesar Petrillo at \$3.75 a copy, the publishers will have a nice little nest egg of \$908,126.25 gross. This hypothetical estimate is made to indicate something of the potential strength of the "Musicians Union."

The work is the best that your reviewer has yet seen dealing with the history of the union and its boss who has commanded national attention for over a quarter of a century for fighting many tough battles in organizing the union and seeking to secure better wages and working conditions for the members. This led to incessant battles with many powerful organizations and required a leader who could be "plenty tough." If Petrillo was tough with the enemies he was equally tough with the members who did not toe the mark and neglected or imposed upon their employers. As the son of an Italian immigrant and sewer digger in Chicago he soared to high places. Koussevitsky called him "a very able man—for his union he did a splendid job." The book is filled with incidents, particularly the sixty year battle for the unionization of the Boston Symphony Orchestra, as well as the fight with makers of mechanical instruments manufacturers. The latter accounts in a large measure for the huge income of the union.

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THE WORLD OF

Music

The New York Philharmonic-Symphony Orchestra is continuing this season its policy of having a number of guest conductors to take over the baton at various intervals during the season, thus relieving the regular musical director, Dimitri Mitropoulos of some of the burden. Guest conductors include Bruno Walter, George Szell, Guido Cantelli and André Kostelanetz.

Arturo Toscanini will open the seventeenth season of the N. B. C. Symphony Orchestra on November 7. A highlight of the season will be a two-part broadcast performance of Verdi's "Un Ballo in Maschera." Guido Cantelli will again be a guest conductor, leading the orchestra in six of the seasons concerts.

Fritz Mahler conductor for the past six years of the Erie (Pa.) Philharmonic has resigned to accept the post as conductor of the Hartford (Conn.) Symphony. The activities of the latter organization are

being expanded with an increase in the number of subscription concerts from four to six and a budget increase from \$50,000 to \$75,000.

James Sample, former conductor of the Portland (Ore.) Symphony has been engaged to conduct the Erie Philharmonic as successor to Fritz Mahler. Mr. Sample has been associate conductor of the San Francisco Symphony and assistant to Wilfred Pelletier at the Metropolitan Opera.

Reinald Werrenrath, concert and oratorio baritone of an earlier day died in Plattsburg, N. Y., on September 12, at the age of 70. He was one of the leading stars in the first years of radio. He was well-known in the concert and oratorio fields, and made frequent tours with great success. In later years he devoted himself to teaching and for several seasons conducted a summer school at Chazy Lake, N. Y.

(Continued on Page 10)

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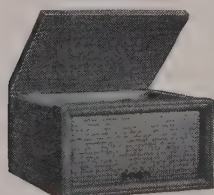
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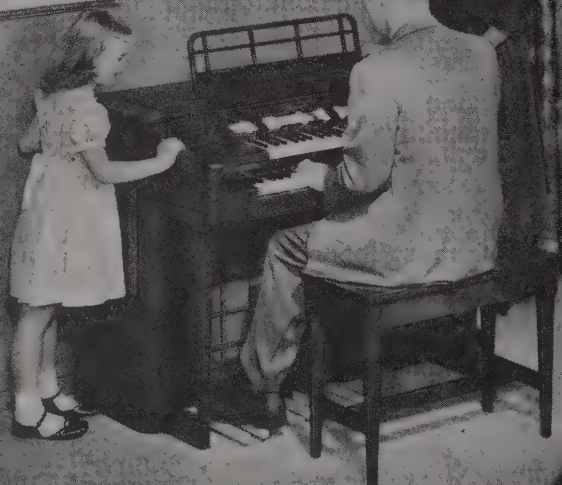
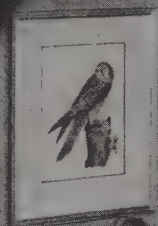
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THE WORLD OF MUSIC

(Continued from Page 8)

Thirty conductors of community and college orchestras were in attendance at the second annual conductors' symposium with Eugene Ormandy and the Philadelphia Orchestra September 28 through October 2. The workshop was presented under the joint sponsorship of the Philadelphia Orchestra, the American Symphony Orchestra League and the American Society of Composers, Authors and Publishers (ASCAP).

Dr. Willem van deWall, musician and pioneer in the use of music in hospitals, died at Garden City, L. I. on August 27, at the age of 66. He was widely known for his experiments in the use of music with the mentally unsound. He began his career as a harpist. Later he began developing his theories about the curative effects of music in mental disturbances. From 1923 to 1932 he was connected with the Bureau of Mental Health in the Pennsylvania State Welfare Department. He occupied various important posts having to do with public welfare work.

The Third Annual High Fidelity Conference and Audio Show will be held in Philadelphia on November

third and fourth, at the Benjamin Franklin Hotel. The show will feature displays of high fidelity equipment and lectures and panel discussions. There is no charge of admission to the meetings. The executive director is Isadore Waber.

Gaetano Merola, founder-director of the San Francisco Opera Company, died on August 30 while conducting the San Francisco Symphony Orchestra in an outdoor concert. His age was 72. He founded the San Francisco Opera Company in 1923.

The Hans Kindler orchestral library has been donated in its entirety to the Public Library of the District of Columbia. It is valued at between \$10,000 and \$15,000.

Miguel Sandovai, composer, conductor, native of Guatemala, who collapsed on July 21 while conducting a rehearsal for his debut at the Lewisohn Stadium, died in New York City on August 23, at the age of 50. He had formerly been on the staff of the Columbia Broadcasting System as pianist, composer and conductor.

THE END

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EVERY YEAR musical America produces thousands of young people who hope to become virtuosi, become concert or operatic artists in their various fields. A few of these will succeed, many will fail. Successes or failures will depend in part on the information available to the young aspirants, information as to the problems to be faced and mastered and the equipment necessary to meet the world in general as well as in the field of music.

Such information has not been generally available. Many excellent teachers have no background knowledge in this highly specialized field, and unfortunately some teachers are to be found who are unscrupulous, leading their pupils to expect impossible things.

These problems in mind, I sought first hand information from two sources of unimpeachable authority with respect to the concert field and the development of talent for it; Yehudi Menuhin, one of the world's great violinists, and Mr. and Mrs. Moshe Menuhin, his parents, who first perceived this great talent, and who brought it to fruition. Since the perception of the talent and the fostering of it are in themselves of major importance, I consider the views of the parents to be as vital as those of the performer, at least to those members of families where such vast talent conceivably could lie hidden.

Let us give heed to what Yehudi says:
"The virtuoso does not choose music as

a profession, it chooses him. And he follows his instrument because there is nothing else he can do. He is compelled to his destiny."

Yehudi Menuhin is deeply interested in the young people of America, especially interested in those who make music. Only a few days before our chat he and his beloved accompanist, Adolph Baller, had played a concert the entire proceeds of which had gone for the Los Gatos (California) Youth Center. The purpose of this project is to give the youngsters of Yehudi's town a place to work off that energy indigenous to youth without robbing an orchard, or a store, or a filling station. "I hope the Center will help keep my own children out of mischief," he smilingly remarked.

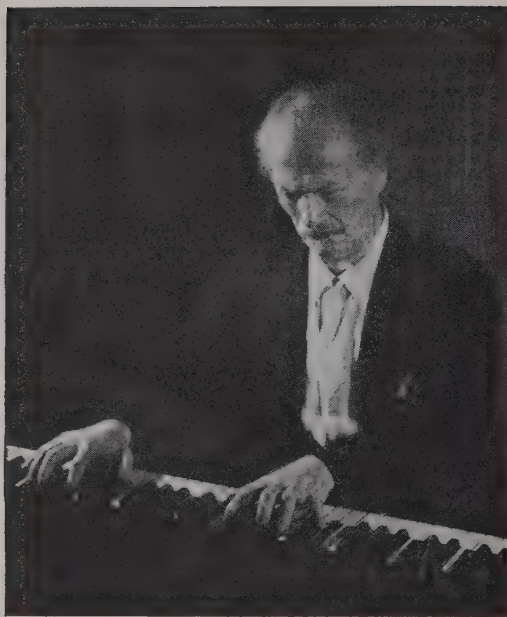
I had asked Yehudi about the bread-and-butter aspects of the matter, knowing full well that even virtuosi must eat in order to play. "That approach to the problem is the wrong one!" The answer came without a moment's hesitation. "One enters the field of performing music, re-creating music, because he must. If he does not feel an impelling force to make music he is wrong to contemplate the concert field." Six months before, Aaron Copland had said exactly the same thing to me with respect to the field of creative and interpretative music as we sat in his Tanglewood studio in the Berkshire mountains of Massachusetts and talked of this same matter.

"All too often people put the cart before

the horse in thinking about a career as a concert artist. Parents ask me, how many hours daily must my child practice to become a prodigy? How often should he attend concerts? They even ask how much of an estate does the average concert artist leave when he dies?

"In a sense these things and others in their category may be important, but they are not of first importance, with respect to the concert artist. As I said, the first thing is that the young person must feel there is nothing else in the world that matters as compared with the career he contemplates. Other factors are his thinking, his nervous power, his stamina, and his psychological approach to music, all completely unpredictable qualities.

"In the business world one may calculate that he will start out at such and such a salary, that in five years he will have advanced so far, that in ten years he will buy into the business, that when he reaches a certain age he will be able to retire worth so much money. This approach to a life's career is an orderly one in most fields, but it is the wrong one toward a career as a concert artist, because, mark you, *the person who approaches his career in such a manner proves by that approach that he is temperamentally unfitted to become a performing artist.* He will never possess the abandon of soul which will give to the world the electrifying performances (Continued on Page 20)



Paderewski as I knew him

*Personal reminiscences of the
great Polish pianist-statesman*

by A. M. Henderson

WHEN PADEREWSKI died in June, 1941 it was felt by many that the outstanding international figure in music of the last 50 years had passed from us. For Paderewski was not only the greatest pianist of his time, he was a great patriot, a very generous benefactor of many good causes, a great personality, a great man. It was of him that Saint-Saëns said, "Il est un genie qui joue aussi du piano"; and Colonel House (President Wilson's right-hand man) wrote of him: "It is difficult to write of Paderewski without emotion. Statesman, orator, pianist, and composer, he is a superlative man, and his genius transcends that of anyone I have ever known."

Ignace Jan Paderewski was born in Podolia, Poland, on November 18, 1860. He received his first regular musical training at the Warsaw Conservatorium, leaving at the age of 16 to go on his first concert tour. At the age of 20 he was appointed a teacher of piano on the staff of the Conservatorium. A year later he relinquished the position in order to continue his own studies in com-

position with Kiel in Berlin.

Later, deciding to adopt the career of pianist, he went to Vienna to study with Leschetizky, whom he ever afterwards acknowledged not only as a master-teacher, but as the inspiration of his own work as an artist. Paderewski remained with Leschetizky for three years, and dating from his debut in Paris in 1887, his career was one of uninterrupted triumph.

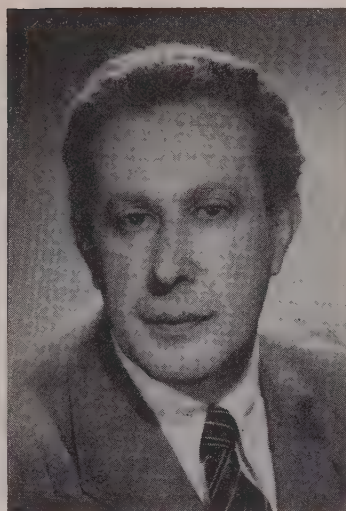
It was my privilege to meet Paderewski on many occasions, and to enjoy his friendship during the last 20 years of his life. My first meeting with Paderewski was at Messrs. Erard's warehouse in Great Marlborough Street, London. There was a beautiful oak-panelled salon on the first floor, and it was here that I was introduced to Paderewski by his friend and agent Mr. Adlington, whom Paderewski always called "The Governor." Paderewski had come to try a new concert grand and to get some quiet practice in preparation for a recital. Knowing the value of Paderewski's time, I withdrew immediately after the introduc-

tion; but I had the interesting experience of listening to this great artist at practice. The practice program included certain Chopin Etudes. These were studied and revised in a variety of tempos, all the more difficult passages being repeated many times; slowly, then more quickly, till they were polished to satisfy the fastidious taste of the player. It was a revelation of the care, patience, and pains taken by a great artist in the preparation of his work. The experience reminded me again of Carlyle's definition of genius as "the capacity for taking infinite pains."

My next meeting with Paderewski was in Paris at the Conservatoire where he was acting as a member of the jury for the Diemer Prize for Piano Playing. This was one of the most important prizes of the Conservatoire, and the jury on that occasion also included Pugno, Saint-Saëns, Widor, and Dubois, who was then principal of the Conservatoire. I was acquainted with every member of the Jury, but as a personal pupil of Pugno and Widor, I was granted the privilege of being present at the performances: a privilege which probably no other Scottish musician had ever enjoyed. I was, of course, greatly interested in the performances, but still more interested in the jury and their comments; so much so that I no longer remember the prize-winner! As an interesting souvenir of the occasion, I still possess a photo of the jury taken on the day of the competition. After this I had the good fortune to hear Paderewski at all his recitals in Glasgow, and many in London, and of meeting him on these occasions. As a young and enthusiastic music student, these were always red-letter days for me, for his performance had such distinction and quality as to compel enthusiasm and admiration, and for a young student they were quite inspiring. Everything he played—classics and moderns—he performed with a wonderful sense of mastery and authority, but particularly fine were his interpretations of Chopin and Liszt. As a composer, Paderewski is best known by many charming and effective piano pieces: the Minuet in G, and Nocturne in B-flat have had a universal vogue, and must have sold by thousands of copies. But while Paderewski is best known as a composer of delightful short piano pieces, he has to his credit works of much greater strength and power. His very effective Piano Concerto, and the Polish Fantasia for Piano and Orchestra, are works of strongly national character which reveal his power of handling Polish themes and welding them into symphonic form. Paderewski's one work for the stage, the beautiful opera "Manru," while it has been successfully performed at a number of German opera houses, as well as in America, (Continued on Page 50)

*An impartial and provocative
discussion of the cultural status
of music and musicians in present-day America*

by Paul Mocsanyi



Problems of a Genuine Musical Culture in America

(Paul Mocsanyi, a native of Budapest, is a writer and lecturer on art and music. Before coming to the United States in 1941 he was a correspondent of the French News Agency, "Agence Havas."—Ed. note)

THE LOVE OF MUSIC in this country is usually understated. Few people know that Americans spend more money on music than on baseball. In fact, it is estimated that \$45,000,000 was spent in 1952 for concert music, against about \$40,000,000 on baseball. According to the Wall Street Journal, more than 30,000,000 people paid money to attend performances of serious music in 1951.

This tremendous interest is not matched, however, by a corresponding output in first rate American composers and performers. Most of the well-known conductors, the overwhelming majority of the composers, soloists and opera singers are European born and trained. The situation is different in symphonic music that has the oldest tradition and enjoys the greatest popularity in this country. The majority of the orchestra players are indeed American born and trained.

The question whether America will be able to produce its own great musical culture cannot be answered here. All we can do is to put our fingers on those major obstacles that have hampered America's development toward this goal in the past and on the signs of crisis we can observe

today. Whether the goal will be attained or not will depend partly on America's ability to overcome the old obstacles and to meet the new impending crises.

Before entering into the discussion of these points I want to stress that I am speaking of general attitudes and situations and not of individual cases. There are naturally many exceptions. They unfortunately only strengthen the rule.

The greatest obstacle to the development of a genuine American musical culture is undoubtedly the widespread materialistic attitude according to which the continuous improvement of the material comfort is the dominant and most precious characteristic of the American way of life. While idolizing every technical progress, these materialists deride and belittle every effort, however timid, to emphasize the importance of the arts in an industrial civilization. This prejudice has gone so far that the world "culture" itself has fallen into disrepute. It has the flavor of something faked that wants to make us "highbrow," an adjective that is used disparagingly at least partly because it refers to intellectuals. A cultured man is one of the favorite targets of the advocates of this materialistic concept of life, who hold that being cultivated is something similar with being a sissy.

The proponents of this materialistic concept are mainly responsible for the fact that so many people consider the hard-boiled, "tough guy" as the supreme American ideal and insensitiveness for the arts

as something one has to be proud of.

The result of this attitude is, to take only one example, that a boy in a public school who prefers the piano to baseball will unfailingly be the target of his colleague's jeers. This situation creates, at home as well as in the schools, a hostile climate to the arts and deviates many children from exercising their talents just in those early years when the foundation of good music making should be laid.

Still greater ravages have been done by the application of educational theories according to which a child's talent is best developed by making the study of music particularly easy for him. As a result of this theory music for beginners is being printed in extra large notes as if every child who learns an instrument would be mentally undeveloped or catastrophically shortsighted. Methods enabling children to play the piano without practicing are advertised with the greatest effrontery, etc.

Everybody knows, of course, that nothing of any value can be achieved without overcoming obstacles. By removing the first ones, one makes it only more difficult for the child to surmount those which come up in the course of their musical studies somewhat later. This is the reason why so many even gifted children abandon musical instruction after the first few months.

Another stumbling block on the road of a higher musical culture is the prejudice of commercial circles that you cannot reach the masses except (*Continued on Page 59*)

The Challenge of Operatic Performance on Television

by Winifred Heidt



Winifred Heidt in a remarkable make-up.



Miss Heidt, herself

One of the leading contraltos of the present tells what she has learned in her recent appearances in nation wide opera telecasts

(Winifred Heidt, one of the leading present day contraltos, has had several highly successful appearances on NBC's Television Opera Series. Also this past summer she played the dual rôle of Mrs. Rip Van Winkle and her twin sister when the Edwin MacArthur-Morton DaCosta musical "Rip Van Winkle" was given its première at the St. Louis Municipal Opera.—Ed. note.)

LAST YEAR, in a production of Tchaikovsky's "Queen of Spades" on NBC's Television Opera Series, more people than I had ever performed for at one time saw

and heard me as an aged woman of 90, a crumbling Countess of pre-Revolutionary Russia, imperious, dictatorial, ruthless even in the face of her advancing infirmities. I had in this performance a number of distinguished colleagues "on camera" with me, and we all faced much the same problems, but the task of portraying the Countess dramatically as real and believable for an audience with better-than-front-row seats seemed to me more direct a challenge than that which confronted those who did not have to assume a physical personality

so far removed from their own.

Masterly make-up helped make this advanced age not only credible but utterly convincing. The friends and relatives who watched at home in the comfort of their living rooms declared they could not recognize me beneath the aspect and mannerisms of the Countess. Her will to dominance had not only quelled those in the opera, it had obscured the personal me, every way except vocally. Though nothing could have pleased me more than this, I could not take sole credit. In very large measure the emotional impact of the Countess, not only on the audience, but on me, stemmed from the masterly make-up job which had been created for her by NBC's make-up department.

The accompanying picture gives some idea of the Countess' antiquity. As against the photograph of myself, it can be seen that something only very slightly less than magic was accomplished here to produce an aged wreck, so infirm it would be believed on TV screens all over the nation that she had to be dressed and undressed by others, that she could not walk, that she was able to appear in public only with the support of lacings, bracings and corsets. Here was an old, old woman whose head, beneath the elegant wig, was bald, but whose ruthless control over those subject to her remained almost undiminished.

A year later, presumably an even larger number of people than those who had seen the Countess (for public interest in televised opera is growing) viewed me in the guise of a peasant-type marriage broker, one *Fyokla*, who lived in a Czarist village at the turn of the century. *Fyokla* was the creation of Bohuslav Martinu, and a pivotal character in his one-act opera, "The Marriage," which NBC had specially commissioned.

Behind the façade of *Fyokla* on this occasion I was clearly visible to anyone watching who may have known me. For this time all I had to hide behind was a small putty addition to my nose. But as a person *Fyokla* had non-visible characteristics which it was essential to illuminate for those watching, and as I reflected on how I could achieve this I remembered with some astonishment the totally different manner in which the projection of Tchaikovsky's Countess had developed the year before.

The Countess had been "realized" from the outside/in. That is to say, much of her character and the way she would act, move, talk and affect others was made clear to me from looking at the physical being we achieved through make-up. *Fyokla* on the other hand came to life as the character she was entirely from the inside out, through the kind of brooding process by which one tries to understand a difficult friend, or adversary.

Two more entirely different approaches to
(Continued on Page 62)

Musical Critical Assault and Battery

An Editorial

by

JAMES

FRANCIS

COOKE

NICOLAS SLONIMSKY, who for many years has contributed a wealth of curious musical facts and humor to ETUDE in his *Musical Oddities* department, has written or rather collated his sixth notable musical book, "Lexicon of Musical Invective," an anthology of critical assaults on composers since Beethoven's time. You ought to know Slonimsky. He is a rare musical personality. He was born in St. Petersburg in 1894. He studied at the St. Petersburg Conservatory. He came to the United States in 1923 and became naturalized in 1931. At

first he was an instructor at the Eastman School of Music of the University of Rochester. In 1925 he moved to Boston where he founded the Chamber Orchestra; for some years he was conductor of the Pierian Sodality, as Harvard's famous symphony orchestra is known. He has also been a guest conductor in Paris, Berlin, Budapest, Havana, San Francisco and many other music centers. He and his talented wife, Dorothy Adlow-Slonimsky, art critic, have been contributors to the *Christian Science Monitor* for many years. Slonimsky has promoted modern music enthusiastically but has a cordial and rational outlook upon all music of other types. He is intimate with the classical and romantic schools and has usually included music of the salon type in his numerous lecture recitals over the air from Boston.

Together with Mr. Arthur Cohn, former Music Librarian of the Free Library of Philadelphia and now Director of the Settlement Music School in Philadelphia, he made an extensive tour of Europe assembling rare scores for the famous Edwin Fleisher Collection at the Free Library of Philadelphia which has already rendered a great service to the leading symphony orchestras in America. Earlier, Slonimsky undertook a journey in South and Central America for the Fleisher Collection.

It is however, as a meticulous and untiring musicologist that Mr. Slonimsky has gained his greatest heights. He has long been a real friend and admirer of ETUDE and its policies. The "Lexicon of Musical Invective" is an example of his exhaustive musical research which is so interesting that the writer deems it worthy of an editorial, as it is the first musical Schimpflexicon (Abuse-Lexicon) to appear since the German "Ein Wagner-Lexicon" in which Wilhelm Tappert in 1877 assembled a volume of the castigations heaped upon the master of Bayreuth. Mr. Slonimsky has ransacked many musical libraries and many private collections here and abroad in making this musical work. He is multilingual, speaking Latin as well as Russian, English, Italian, French, German and other tongues. This has enabled him to translate many criticisms from other languages into English. There are actually over two hundred pages of musical critical mud slinging. Thoroughness is one of his dominating characteristics as is also evidenced in his revisions of the excellent Baker's "Biographical Dictionary of Musicians."

Ever since Monteverdi in the 16th Century was said to have introduced unprepared sevenths, down to the days of the pandemonium boys of the present, there has been, of course, an incessant trend to do something different. "If you don't do something different, nobody pays any atten-

tion." However, the fact that a thing is different does not necessarily make it good. It may indeed be wholly inconsequential or very terrible. Much of the unwelcome art of today in music, painting and literature is that which is different, but of no permanent significance. We all know that no artistic progress can be made in any land without an unceasing search for higher forms of expression. Without the courage of inspired iconoclastic leaders, art could have made no advances. We must advance else art dies. But too often ultra-modern art is not an advance but a decadence which sometimes exhibits conspicuous signs of mental and moral decay. The surge toward dissonance, disguised as beauty which some modern composers, painters, sculptors and writers affect, certainly does not make for great and enduring masterpieces. Concord may become hopelessly flat, monotonous and uninteresting. Musical beauty rests largely in employing discord in contrast with concord. But music that is 99 44/100ths percent discord is likely to become insufferable to most human ears.

Mr. Slonimsky's brilliant introduction to his Lexicon starts out to appraise the situation in very penetrating manner in the chapter "Non-Acceptance of the Unfamiliar." On critics as a whole he quotes these amusing lines from Conan Doyle:

Critics kind—never mind!

Critics flatter—no matter!

Critics blame—all the same!

Do your best—damn the rest!

As we read on through the book we soon find ourselves in a maelstrom of abuse, some of it real Billingsgate. Our opinion of critics in general is not thereby elevated. We have produced some very fine critics in America and many pathetically incapable ones. Some have been ridiculously false prophets. Is this due to the fact that the critics are sometimes uneducated in the higher musical matters? They are not expected, of course, to be able to write a musical masterpiece of the level of the works they criticize. Some great composers (Schumann, Wagner, Saint-Saëns, Berlioz and Debussy) have been interesting critics, but by far the greater majority of critics could no more write an immortal symphony, play a great concerto or conduct an opera than they could sail a battleship. This does not deprecate the scores of excellent critics who by means of long training in music, combined with fine taste and most of all with seasoned judgment, are doing a helpful job, day in and day out in our country.

Mr. Slonimsky in his opening chapter quotes a number of critics who dwell upon the immorality of music in certain works. In some compositions the composers have used music to stress immoral suggestions in the libretto, notoriously Shostakovich's

(Continued on Page 60)

AS A VERY young teacher, armed with the conventional diplomas and degrees from good music schools, but unblest by any course designed to initiate me into the mysteries and joys of teaching, I was deeply impressed by a talk which attempted to describe a perfect piano lesson. According to the speaker, the characteristics of such a lesson were perfect notes, perfect time, perfect fingering and perfect phrasing. Other perfections were perhaps mentioned but they have escaped my memory.

After hearing that talk, I spent quite a lot of time and energy trying to squeeze one "perfect" lesson out of my teaching schedule. In fact, for some years I pondered over the problem, not without feel-

"A teacher affects eternity; he can

never tell where his influence stops."

others. Unfortunate is the student who is led to believe that all the joy from music study comes late, a result of many weeks of laborious and uninteresting drill. Happy, and usually successful, is the student whose teacher is expert in finding opportunities for the pupil to use his music in such a way that he reaches each goal with a sense of satisfaction and with a resultant ambition to go on to higher accomplishments.

Another important evidence of good teaching is the pupil's keen awareness of a desirable goal. We know that a pupil learns

school. Marches for assembly, solos or perhaps accompaniments for assembly singing are always received gratefully—if they are well done. And what an incentive for concentrated work this opportunity provides the piano student!

Short tests can be used as effective goals for piano students. Scale work, chords, and sight reading suggest performance tests that are easily administered. Records of accomplishments in tests help both the teacher and the pupils to know where they stand. Some teachers keep charts posted in

Some Characteristics of Good Piano Teaching

by POLLY GIBBS

ings of guilt for my part in the failure of my pupils to deliver what might be called a perfect lesson.

Perhaps this speaker was entirely right, that music teaching can be judged by accuracy of pupil performance only. Perhaps she assumed that all other characteristics of good teaching can be taken for granted when good performance is produced. No one minimizes the importance of accuracy at a lesson. We strive for it continually. But I find it difficult to believe that it should be the sole criterion of teaching.

I remember with pleasure a recital by a group of first year pianists, pupils of student teachers. The children secretly organized the recital, decided which pieces each child was to play—in which keys—and then invited their teachers to be guests. It was an amazing affair, displaying musical and social initiative, good playing and genuine understanding. There was a fair amount of stumbling with an occasional slip when an ambitious youngster tried to transpose one of his pieces into several different keys. But the important thing, the significant thing, was the enthusiasm of the children for their music. Accuracy cannot take the place of that. In fact, without enthusiasm there is little hope of ever getting a "perfect" lesson. With it, perfection may lie just around the corner.

Let us list, then, as the most important outcome of good piano teaching, a favorable attitude toward music. It provides an atmosphere conducive to growth in the ability to perform with and for others. It promotes a corresponding growth in the discriminating interest in the playing of

best when he is conscious of a strong purpose in his work, when he is headed toward an objective that can be reached rather soon. So the teacher who is likely to have good students is the one who is successful in selecting goals, helping each pupil to understand his objective and crowning his efforts with a word of praise when he succeeds. When work falls short of the goal, an explanation of factors involved in the failure is conducive to future good work. A no-comment attitude on the part of the teacher is more deadening to pupil interest than reproof, while the effect of praise is well known to everyone. Pupils try harder to reach each succeeding goal when these goals are clearly indicated and when recognition is accorded success.

Most teachers can immediately call to mind suitable activities and goals that will provide a strong purpose to the pupils' work. Some teachers make use of frequent studio recitals, each successful appearance in the small informal recital serving as a stepping stone to a larger and more formal one. Some teachers find exciting goals in the musical activities of the home, school and church. Many a student has accomplished wonders because of his desire to appear well before his friends in social situations. An ambition to play for group singing at church has provided effective motivation for countless young pianists. Children will work diligently on the preparation of Christmas carols as a surprise gift for their mothers.

School music teachers are glad to cooperate with piano teachers in promoting opportunities for their pupils to play at

their studios so that pupils can have the benefit of friendly competition in trying to "keep up with Johnny." Other teachers prefer to check off accomplishments in the assignment books of individual pupils. Tests may be given at a private lesson, at a regularly scheduled class lesson, or at a group meeting arranged especially for the purpose of the test. In any case an incentive for careful study is provided.

Some teachers find it helpful to invite another piano teacher to "audition" his pupils. Knowing that an outsider will make constructive comments on their playing, pupils will prepare for such occasions with great attention to detail and fine points. The comments of the visiting teacher reinforce the work of the regular teacher and in some instances a fresh ear and friendly suggestions work wonders with stubborn passages. An exchange of services of this kind may be mutually beneficial to two teachers while costing little in money and time.

High school music festivals, neighborhood or family recitals, building a large and varied repertoire—all these can be effectively used to stimulate that sustained application which is so necessary in music study. The far distant goals soon lose their pull for the pupil. It is only the extraordinary young student who can work with consistent effort toward the hope of appearing in Carnegie Hall ten years hence without other more readily realized ambitions to spur him along.

The next outcome of good music teaching which I wish to mention is an attitude of musical discovery and exploration on the part of the student. Such an attitude is indicated when a particular modulation catches the pupil's attention and he asks the teacher's help in gaining a clearer understanding of it. The young child explores music when he plays his little pieces in many (Continued on Page 56)

*Polly Gibbs is professor of music
at Louisiana State University
at Baton Rouge.*

Margaret Sande, director Radio City Music Hall Corps de Ballet and Oscar Lifshy



The Radio City Music Hall Rockettes, as wooden soldiers, do their tumble in the finale of that celebrated routine.



Russell Markert, director Radio City Music Hall Rockettes, with Beula Crangle (at piano), and Emilia Sherman (stop watch)



The Dance Accompanist

*Words of advice from authoritative sources
on the requirements and opportunities
to be found in accompanying dancers.*

by Gunnar Asklund

AMERICA'S increasing interest in ballet has changed art-dancing from an alien form to an international expression in which American dancers, choreographers, and musicians rank well to the fore. This, in turn, creates professional opportunities which, a decade ago, hardly existed and which go far beyond selling seats to balletomane audiences. Dance classes, dance groups (from small studio ensembles to the American Ballet Theatre) have sprung up across the land, and all of them need music—most of which is provided by the dance pianist.

This important accompanist may function independently, or as staff member of a dance organization. In either case he (more often, she) is marked out by special skills, the possession of which opens the door upon an interesting profession.

Among our outstanding independent dance accompanists is Agnes Kun. A native of Budapest and a graduate of the Budapest Conservatory, Miss Kun's training began at

the age of five when her father, a distinguished conductor, read four-hand chamber works with her as part of home recreation. At eight, she was performing backstage at the Budapest National Theatre; when plays required the principals to play the piano, the actor moved his hands on a dumb keyboard in rhythm to the child's renditions of Mozart and Chopin in the wings. Arriving in the United States as a young girl, Miss Kun was recommended to Fokine who was having difficulty finding a pianist to decipher an illegible manuscript score by Delius. Miss Kun played it at sight and began a new career as dance pianist. Her subsequent work with the world's greatest dancers (Patricia Bowman, Paul Haakon, Mordkin, Charles Weidmann, Tilly Losch, and the Ballet Theatre) has rounded that accidental start into one of the leading reputations in the field.

"The successful dance pianist must *feel* the music," says Miss Kun, "instinctively bringing to life the authentic style, rhythm,

and phrasing of every piece she plays. Further, one must read fluently at sight, again in any tempo or style. The best way to improve reading is to read—solo works, chamber works, accompaniments, everything—always watching accuracy and rhythm. The good dance pianist needs the training, both technical and musical, of a concert pianist. You never know what difficult works you may be asked to play, and once you have played them, you must remember them. As the concert pianist carries full programs in his head, the dance pianist should have a memorized repertoire, not only of standard classics but also of those phrases and sections of a work which fit the special rhythms of dance exercises. You must know what to play for slow four-four time, for fast two-four time, for *pizzicati*, etc.

"To fit music to dance forms, the pianist must have a good knowledge of dance techniques. Hence it is a good idea to seek one's first job as pianist for an elementary dancing class. There you learn the basic steps, their names, their patterns, the kind of music that fits each. You discover, for example, that a Strauss waltz is excellent for the *pirouette*, while the more stately Brahms waltz is not; that Mozart's *Turkish March* is ideal for the *petit battement*.

Gradually, you assemble a complete little library for the five (*Continued on Page 47*)

New Records

Reviewed by
PAUL N. ELBIN

Bach: *St. Matthew Passion*

William Mengelberg conducted more than a hundred performances of Bach's "St. Matthew Passion." In releasing a recording of the performance Mengelberg directed in Amsterdam on Palm Sunday 1939, Columbia reports a recent rediscovery of the original recording. The Mengelberg performance, given in German, features the Concertgebouw Orchestra, the Amsterdam *Toonkustchoir*, the Boy's Choir *Zanglust*, and Karl Erb as the Evangelist, William Ravelli as Christ, soprano Jo Vincent, alto Ilona Durigo, tenor Louis van Tulder, and bass Herman Schey. The recording has deficiencies in distorted highs, narrow frequency and dynamic range, and more than a tolerable amount of noise from choir and congregation. Yet the dramatic "St. Matthew Passion" is done so devoutly, so impressively under Mengelberg's direction, that the technical defects of the recording can easily be forgiven. (Columbia, three 12-inch LP discs with German-English texts.)

**Donizetti: Highlights from *Lucia di Lammermoor*
Rossini: Highlights from *Il Barbiere di Siviglia***

Anyone wanting "highlights" of these popular Italian operas will be pleased with the first Cetra-Soria re-releases under the Capitol label. The complete *Lucia* was released first on thirteen 78 rpm discs by English Parlophone and later on three LP's by Cetra-Soria. Capitol has cut the performance to fit a 12-inch LP record. Rossini's complete "Barber" is only about two years old. It too has been reduced to a single LP disc. Both performances were considered excellent. While some of the Italian singers are not familiar to American opera devotees, their competency is obvious. Capitol's cutting was done intelligently; the numbers selected are those most wanted by record buyers and all are given in their entirety. There is a place for such abridgements. (Capitol, two 12-inch LP discs.)

Beethoven: *Symphony No. 3 in E-flat Major, the "Eroica"*

Sir Thomas Beecham's summer-afternoon approach to the "Eroica" is not this reviewer's notion of the work. Though Columbia has given his performance with the Royal Philharmonic Orchestra excellent recording, the symphony emerges from the grooves as a spineless thing virtually without meaning. This is not to maintain that only the furious Toscanini version is valid. For Bruno Walter and Felix Weingartner have both given LP record buyers "Eroica" performances that have tension and strength without uncalled-for heroics. (Columbia, one 12-inch LP disc.)

**Mozart: *Symphony No. 35 in D Major, K. 385*
*Symphony No. 40 in G Minor, K. 550***

As part of a four-disc release honoring the 77th birthday of Bruno Walter, Columbia Records has given us new recordings of these Mozart favorites played by the New York Philharmonic-Symphony with Walter conducting. Both symphonies are played with abundant vitality and recorded with splendid realism. The celebrated Beecham recordings of these Mozart works are characterized by more lightness and less drive, but improved sound and greater consistency of approach throughout give these new Walter performances the edge. Here's a good disc for Christmas giving. (Columbia, one 12-inch LP.)

Dvořák: *Symphony No. 2 in D Minor*

Dvořák would be assured a place in the musical hall of fame if he had written nothing but his D minor symphony. In a new recording made by the London Philharmonia Orchestra conducted by Rafael Kubelik, we have the first LP version to challenge the pre-war recording by Vaclav Talich and the Czech Philharmonic. Kubelik, of course, is Czech, son of the Czech violinist, Jan Kubelik, and Dvořák's nationalistic music is part of his inheritance. He conducts with full regard for the Slavic mixture of darkness and light. "His



Dr. Paul N. Elbin

Master's Voice" has given the excellent Philharmonia orchestra remarkably transparent reproduction. (RCA Victor, one 12-inch LP disc.)

**Debussy: *La Boîte à Joujoux*
Ibert: *Histoires***

Menahem Pressler, young Israeli pianist, has recorded effectively for M-G-M two French piano scores never before recorded in their entirety. Since neither work can be called major, the filling of the catalog gap is not exactly epoch-making. Yet Debussy's piano score for a projected children's ballet and Ibert's ten melodic pieces are worthy of revival on discs. Pressler has studied them thoroughly and has played them with great charm. The recorded sound is satisfactory. (M-G-M, one 12-inch LP disc.)

Handel: *Music for Ancient Instruments and Soprano Voice*

For those who like their Handel in the language of baroque-period instruments, Esoteric has an interesting record made by Pro Musica Antiqua of New York containing two sonatas for recorder and continuo, a trio sonata for recorder, violin and continuo, and two soprano recitatives and arias from one of Handel's innumerable chamber cantatas. The recorder, well handled by Bernard Krainis, is the featured instrument, since the (Continued on Page 52)

THE YOUNG SINGER who aspires to concert engagements generally has a clear idea of the path she must follow to achieve them. But the girl who hopes for a vocal career in motion pictures invariably wants to know *just how* she must prepare to get there. Actually, the requirements for the one field are as clear as for the other. Preparation for a film career depends on the pattern into which that career will fall.

The singer who looks forward to assuming concert or operatic work in films needs exactly the same equipment she would need for such work on any stage. The only difference, perhaps, is that in films she finds the added advantage of the microphone which will amplify a smaller voice. But nothing of a mechanical nature can alter voice quality or vocal emission; hence, film work demands the same preparatory care as to inherent timbre and sound methods as does opera. And there can be no short cuts or compromises.

But observation shows us that it is quite possible to have a vocal career in films without possessing a great voice. Provided that a voice is of naturally pleasing and musical quality; provided that it makes an attractive impression at auditions and is easy for a microphone to transmit, it can give excellent service, in the nonclassical branches of film work. Ballads, popular numbers, modern songs of individualized style are all part of motion picture singing, and each requires its own specialized equipment. Hence, the best advice to the young singer is to discover her own style and to project her voice in the way she believes to be best suited to her needs.

It is well to realize that, in film work, other qualities are equally important with singing. The camera requires photogenic features and good teeth. It is no secret that even here, adjustments can be made—certain tricks of makeup improve facial contours, and porcelain jackets can cover less than beautiful teeth. But the basic structure of the features must be such that the camera can reproduce them advantageously. Further, the candidate for film honors should have some inborn acting ability which can be developed by study and work. In one way or another, voice, looks, and acting can be built up.

There is one field, however, in which the screen performer stands entirely on his own. That is sincerity. The camera sees true, and has a peculiar way of looking through you! Whatever lies deeply inside one comes out. The camera magnifies what comes out of your eyes and that, in the last analysis, is more important than what comes out of your mouth. You can't disguise what goes on in your mind; and the



Jeanette MacDonald

If you hope for a film career

One who has had a highly successful career in motion pictures and on the concert stage tells of some of the requirements for gaining the top

**An interview with Jeanette MacDonald
Secured by Rose Heylbut**

thing the camera brings out marks the difference between a good and a bad performer. Let us say there is a scene in which one has to say, "I love you." One actress speaks the words exactly as directed—and all the while she keeps wondering if that tree over there is going to throw a shadow on her face. Another actress forgets herself, throws herself heart and soul into the part she plays, and speaks the words with sincere intensity. The odd thing is that the *sound* of the words may be equally pleasing in both cases—but the camera will reflect exactly what is going on in the two performers' minds, bringing out in one case a stilted playing and, in the other, a compelling one.

To my mind, it is this matter of sincerity which must be the film actress' first concern. It is the thing which guides her, not only in the playing of scenes, but in each step of preparation for her work. The girl who has the secret idea of taking a few

lessons and then catching the next train for Hollywood won't get much further than the train. It is up to her to judge of her weak points as well as of her assets, and then to set about correcting the one while she develops the other. I studied dancing with Albertina Rasch, a great dancer and a most meticulous teacher, and I well remember my sufferings under her sharp scoldings and her whacks at my knees! But I had to learn what she had to give me, and in time my knees kept straight and I got no more whacks. Had it been necessary for me to study trapeze techniques, I should have done that too.

As to getting started in a film career, the best advice that anyone can give is to make the start at home, in your own community, whatever its size or facilities. And it isn't even necessary to set your home town on fire. For a start, it's enough to give proof of some ability, sincerity, and the power to please. If (*Continued on Page 64*)

(Continued from Page 11)

that stir the spirits of men to a frenzy. If he cannot excite that frenzy he cannot become a great artist."

It should be observed that Menuhin did not deny that the laborer is worthy of his hire, that when an artist has demonstrated the incandescence of the divine spark within him, the shining of it may lead him to a financial competence. He does maintain that the consideration of the financial competence must always follow, never precede, that of the irresistible impulse to interpret great music.

"There are other considerations you should present to young people who contemplate a concert career. There is the matter of selecting proper teachers, and there are all too few great teachers. Yet it is true that the would-be artist brings just two important influences to bear in the matter of his career. Those two are himself and his training. He can do little about himself, he is as he is for good or for ill. But his teacher stamps on this young artist a mark from which he will never escape all the days of his life. One should be certain that the mark is for good!"

In the matter of teachers Yehudi Menuhin has been extraordinarily fortunate. His early lessons were with Louis Persinger, now of Juilliard, a man of great musical and teaching ability. Later he studied with Georges Enesco, famous violinist and composer, who matured a style which today is individual to Yehudi, the hallmark of his own peculiar genius.

"It matters little whether the parent forsee a career in music for his child; when it comes to selecting a teacher for that child in music (or anything else for that matter) he should take the greatest care to choose one of wide information and of wisdom. Teachers, you understand, may have knowledge without wisdom, or even wisdom without the ability to impart it to others. The selection of a teacher is one of the most important responsibilities that falls on a parent, no less important than that of selecting a proper diet for the youngster. The study of any subject, great or small, sets up in the mind of the student certain habits of thought. Those habits function in every field into which the mind or talents of the student enter. Good habits of thinking about music are carried into all the student's other pursuits. Bad habits are equally widely distributed. In a life so short there is no time to spare for the elimination of bad habits in anything!"

Thus spoke Yehudi Menuhin at the age of 37, he who made his first public performance at the age of

four, 33 years before our interview. His was the wisdom of 33 years of experience.

But what was the basis of those years of matchless playing? On what foundation was such a career laid? For the answer to those questions I went to Moshe and Marutha Menuhin, his parents.

The Parents Speak

"It was very early in Yehudi's life that we realized we had to deal with a spirit and a mind almost beyond human experience, with that rare creature which (for lack of a better term) we call a genius. At the age of ten months he began to walk, which proved nothing but which was suggestive of early maturity. When he was one year old he cried because a brother attempted to feed him with a spoon duller in luster than the one to which he was accustomed; so early did his eyes perceive variances in brightness of colors. When he was fifteen months of age came the thing which first tended to crystalize the suspicion that Yehudi was one of God's elect. A little neighbor girl named Lilli and Yehudi used to play together and take naps at about the same time. On one occasion Lilli had already fallen asleep; to encourage Yehudi to go to sleep we told him that Lilli was napping, whereupon he sang in perfect intonation, up and down the scale, an octave each way, like a chant, 'Lilli has fallen asleep, Lilli has fallen asleep, Lilli has fallen asleep.' We looked at each other, a deep, long look. Words were superfluous. We understood without them that we had brought an angel of music into the world.

"When Yehudi was fifteen months of age we used to take him to hear the concerts under Alfred Hertz at the Curran Theatre in San Francisco. We had not much money, we could ill afford, perhaps not afford a baby sitter, hence the tiny Yehudi went with us. People would look askance at us, bringing a young baby to a concert, but the baby never cried. As soon as the music began he was all ears and eyes, and he would especially smile when Persinger, the concert master and later his teacher, would play a violin solo. It was from the beginning that the violin was for him. In his feeling for the instrument he began with maturity. Indeed, all his life that was the case, he began with maturity.

"You have asked us for the indications of genius. I have answered you by telling you the things we saw, heard, observed. One can translate what I say of the violin into the language of the piano, of books, of anything in the world. It seems to me that the phrase, 'He began with maturity' could be taken as a tape

by which any parent might measure the talent, even the genius, of any child."

The problem of how to develop this extraordinary talent was a grave one for the Menuhins. Should Yehudi be sent to school? How was his education to be financed by a family of meager means? With whom should he study? Where was he to obtain a suitable violin? How was his physical life to be ordered?

"We are people of considerable educational background. We decided to use that education for our son. Very early we ourselves began to teach him such things as he would absorb. By the time he was six he possessed a degree of information and understanding of the information equivalent to that of the average grammar school graduate. This being true we knew that to go to the grade school would be for Yehudi a stifling process. He had tutors, and advanced with extreme rapidity. You might say, perhaps, that one of the tests of true genius is the ability to comprehend all things, for genius is only rarely specialized. If it focus in one thing (as it does in this case in the violin) the radiance of it illuminates the entire field of human experience and knowledge. This has been so with Yehudi Menuhin, and surely the parents of all children who might be potential geniuses may test their offspring by this measure, the measure of generality of interest and talent."

At the age of three Yehudi had a quarter-size violin, and Sigmund Anker of San Francisco to teach him. He was still in love with the symphony concert master, however, and in a year or two Louis Persinger consented to accept the little lad, and Persinger led him through the paths of violinistic beauty for three years. After that formative period he went to the great Rumanian violinist and composer, Georges Enesco, and with him he has associated himself ever since.

"Yehudi believes, as we do, that Enesco is the musicians' musician, and he is still humble enough to go to him for fresh light and inspiration, even to this very day." Reference is here made to Yehudi's own comment on the importance of a great teacher made earlier in this article.

In various ways certain people of wealth became interested in the young violinist, and funds were available for the purchase of a Stradivarius, for study in Europe as well as in America. All this has been told before and will not be repeated here. Not so, however, the important matter of physical development of a young genius.

"We felt the aesthetic development of the child, genius or no genius must be laid on the foundation of his physical development. Two hours daily were spent in walking. This was, as it were, the law of the Medes and the Persians. Bicycling was a hobby, and also swimming. And very important, every afternoon there was a two-hour nap. Yehudi learned the art of relaxation. I am certain that too many parents press their children past the point of wisdom, not taking proper care of their rest and bodily well being.

"In the matter of eating and drinking, again we tried to set up no bodily repressions. Yehudi uses neither alcohol nor tobacco. These were never forbidden, we encouraged him to eat and drink, believing that the disagreeable taste of both would prevent a habit of fixing itself on him, *providing* that we were not unwise enough to make him desire them because they were prohibited.

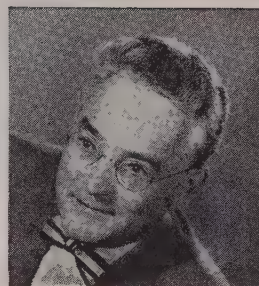
"Leopold Auer is said to have insisted his pupils practice nine hours daily, three on technic, three on repertoire, and three on general reading. We believed this to be a man-killing process instead of music building. Yehudi practiced four hours daily, or thereabouts. It was enough. If a person is a genius he will not need more; if he is not a genius more will not make him one. (Note. 29 years ago Fanny Bloch-Ziesler, in her day the greatest of the woman pianists, told me the same thing, except that she herself practiced only two to three hours daily!)

"The last thing I think you should tell your readers about the development of genius, so far as we are concerned, is this: a genius, beginning with maturity, is able to make decisions for himself. He should not be stunted, nor should he acquire improper inhibitions by having loving but non-genius parents attempt to order all the manner of his life. I cite the instance of the selection of Yehudi's first Stradivarius. We were authorized to purchase any available Strad, no matter what the price. Yehudi selected one which cost \$35,000 less than the most expensive one which we could have had with the slightest question being raised. I said we would take the less expensive one, Yehudi's selection, and much ado was made by our best factor and many other people who wondered if we had been foolish not to take the top-price instrument. I remind you, Mr. Brant, Efrem Zimbalist himself, at that time in the prime of his violinistic glory, said that Yehudi had selected the best violin of the entire collection. Yes, see, the genius begins at maturity."

THE END

November Whirl

*Various items
of importance to teachers are
here brought to their attention.*



by GUY MAIER

EVERYTHING 'round here is in a happy whirl today. Outside my window the crisp leaves are whirling in the autumn breezes; the tops of the palm trees are laughing at them in gleeful twists. . . . Inside—in the music teacher's head—the prospects of stimulating new materials, fresh projects, sharp truths discovered during the summer, all waiting to be tested, are gaily spinning 'round. . . . Here are some whirls that I catch as they whiz by: - - -

- - - A delightful new and original beginner's book has just appeared, the best, I think, that we have for five or six year olds - - - Margaret Dee's "Get Acquainted" . . . Try it and see!

- - - Do you know those two wonderful books by Marvin Kahn, "Beginner's Guide to Popular Piano Playing" and "Chord Construction and Hints for Popular Piano Playing?" These, I think, are not only the most serious and tasteful popular piano approaches but the best general instruction books for teachers to use in their exploration of this field. I recommend the "Beginner's Guide" for all 'teen agers and adults, to be studied coordinately with the usual piano instruction books. . . . The "Chord Construction" book is an effective and practical keyboard harmony guide for elementary pianists. Its applications, too, are alluring: *Girl of My Dreams, I Can't Give You Anything But Love, Dinah, I'm Gettin' Sentimental Over You*, etc. . . . And don't forget, these books have been written by a very sensitive and distinguished musician. . . .

I am using both books in my University of California piano classes this year.

- - - Just out: Mark Nevin's large-idea collection, "Tunes You Like," an ideal fun book for young beginners. . . . Do you know Nevin's *Twinkle, Twinkle* variations—a corking third or fourth year recital piece?

- - - A welcome Christmas gift for young pianists is "My Book of Animal Songs" by Coots-Hall. These hilarious, sophisticated

yet simple settings of *Beulah, the Beautiful Bee, Willoughby the Weeping Whale, Tillie the Tattle Tale Turkey*, and others, with a parent reciting the texts as the pianist plays, will bring down the house!

- - - Here are some good pieces for that pesky bridging-the-gap period between first and second year:

Richter, *Nibble Mouse*, repeated notes for very young students, with silly but nice words.

Glover, *Forward March!*—crisp, sturdy stuff for young lads.

Beck, *Dancing on the Tightrope*, a snappy, short staccato study.

Archer, *Red Dancing Shoes*, an irresistible little waltz for girls.

Dungan, *A Sunny Day*—lazy and relaxing.

Schuldt, *Crazy Clock*, a good plunk-a-plunk and sassy piece.

Corbman, *Chicichita*, a tango for small-handed youngsters who need rhythmic stabilizing.

Stairs, *Airplanes*, good six-eight time for high flyers.

- - - Speaking of high flyers, have you seen Weybright's "To the Moon and Beyond"? This is an exciting second year book, ideal material for tough young space-minded pianists. Music, simple but good; illustrations, sensational.

- - - Bernard Wagness - - - Although he and I disagreed very sharply about certain aspects of early training, I have always admired his books. I still consider them tops for early grades. Don't pass up the Wagness books; there are none better.

Some American Composers

The thoughts whirl on - - - I am still amazed by an unusual manifestation in the Summer Workshops. Why did so many of our best American composers of piano teaching materials attend these classes? Here's a partial list of the well-known writers who participated in my Chicago, New York and Sarasota (Fla.) courses: Martha

Beck, Memo Beyers, Ada Brant, Lee Corbman, Margaret Dee, Louise Garrow, David Glover, Opal Hayes, Marvin Kahn, Mary Nelson, Mark Nevin, Edna Taylor, Earl Truxell.

I think they came in order to assure themselves that they were writing for the present generation of young Americans, and to welcome the appraisal of their pieces by the scores of intelligent teachers who attended the classes. Well! They received this latter in overwhelming fashion. After they played their new manuscripts, the audience commented, criticizing or praising titles, content, suitability. These sessions—often uproarious—were extremely stimulating, and, I believe, helpful to us all.

Example: One composer played an excellent, quasi-Chinese piece, but confessed he could not find a suitable title. Any suggestions? Titles came from all parts of the auditorium—"Chinese Serenade," "Mongolian Melody," "Oriental Dance," even "Ming Toy's Wedding"—but all were unsatisfactory for the gently clattering piece. Finally, another composer yelled above the din, "Chinese Checkers"—and that was it!

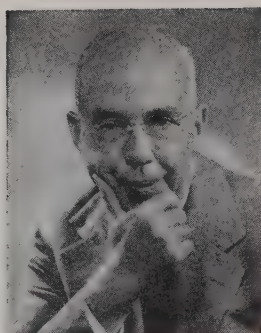
An extraordinarily fine group, these composers made a significant contribution to the classes.

A Bach Chorale Prelude

- - - Almost every pianist wants to play Bach's beautiful *Jesu, Joy of Man's Desiring*; but most students tend to play it too slowly. When the chorale theme enters (measure 9) in straight quarter notes, the contrast with the preceding triplets slows up the piece too much. Therefore I advise pianists to play the whole piece slightly faster—♩. = 69-72. Do not emphasize the chorale melody too strongly at first; play it softly and tenderly.

I have always objected to the "Jesu, Joy of Man's Desiring" title. What justification can there be for such a fancy name? The chorale, composed originally by Johann Schop was called, (*Continued on Page 53*)

QUESTIONS



AND ANSWERS

INFORMATION ABOUT TWO FAMOUS PIECES

• *The "Warsaw Concerto" and the Chopin Military Polonaise will be played in my forthcoming recital, and I would like to have some information about these two pieces.*

—Mrs. E. N. M., Florida

The "Warsaw Concerto" is part of a musical score of a movie, "Dangerous Moonlight" made in England in 1941, and released in the United States in 1942 under the title "Suicide Squadron." The music for this movie was composed by an English composer of film music named Richard Adinsel. He was born in London in 1904 and has composed music for such films as "Good Bye, Mr. Chips," "Blithe Spirit," and others. During the film "Dangerous Moonlight" the hero plays a composition for piano and orchestra which has become popular under the name of "Warsaw Concerto" even though it does not have the form of a concerto but is just a piece for piano and orchestra. The plot of the movie concerns itself with the destruction of Warsaw during the last war.

Chopin wrote fifteen polonaises, and of them all the Military Polonaise is best known and most popular. A polonaise is a stately Polish court dance in triple measure with accents on second beats. You will find further information about both Chopin and the polonaise as a musical form in any good music dictionary, and if you do not already own a set of Grove's Dictionary, I suggest that you invest. It may be secured from the Presser Company, of course.

—R. M. and K. G.

HOW SHOULD A CHORUS BE SEATED?

• *I conduct a high school chorus, and I need some advice: (1) How shall I place the singers on the stage when there are three rows of them and the piano is turned so that the treble part is toward the audience? (2) Who comes out on the stage first,*

Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College

accompanist or glee club members? (3) What shall I do in the case of a school principal who asks some girl to "lead a song"—by which he means that she shall scream or yell above the other voices? My idea is that the leader is the one to keep the music going rather than the one who is asked to scream or yell, but I haven't been able to convince this man, so I haven't been able to get this idea across.

—Mrs. J.R., Missouri

If your singers are all girls I think I should place the sopranos at the left of the leader, the mezzos in the middle, and the altos at the right. But if you have a mixed chorus than I think it well to have the sopranos at the leader's left, the basses next to them, then the tenors, and finally, the altos at the leader's right. But people have all sorts of ideas about placing their singers, just as orchestra conductors have all sorts of different notions about placing their instruments. One thing is a little different in the case of a high school girls' chorus, namely, that the girls like to be in the front row, so you might have half of your front row composed of sopranos and the other half of altos, the boys in this case being placed in the middle from the second row on back.

As for the matter of coming out on the stage, I think it good taste for the members of the chorus to come out first, after which the accompanist may slip unostentatiously into place, the leader appearing last—and being received with the largest amount of applause by the audience. (If they are not used to this you may have to "prime" the audience a bit by telling your chorus members to ask their parents to applaud only mildly until the director appears.)

Your problem about the Principal makes me laugh—they are that way the world over, and I have never found any sure cure

for their state of mind. But I suggest that you use a little psychology on him; and some day when he is feeling fine and is perhaps complimenting you on this, that, or the other, I suggest that you say to him "spontaneously" that you are so glad he likes your work, and that you appreciate his cooperation very much. If he is still amiable, go on to say that there is just *one* thing you'd like him to do for you; and when he asks what it is tell him that it always upsets you and "makes you nervous" when he calls on certain girls to "lead songs." If he is still smiling even faintly by this time, tell him that if he will refrain from this one little thing you'll love him forever and work even harder to make the music outstanding. (I'm sure you know this technique, but maybe you just hadn't thought of working it in the case of the Principal!) —K.G.

IT CAN'T BE DONE!

• *I am a voice teacher in a school of music where we would like to formulate a study course of about five years leading to a teacher's certificate. What I desire is an approved syllabus manual listing year to year the correct studies and pieces. Can you help me?*

—Mr. R.R., New York

I don't believe the project of setting up a five-year course in voice is practicable. Each student is an individual, different from anyone else who has ever lived; so the really fine teacher studies the individual pupil, assigns to him such materials as he thinks are right for his particular needs, hears him sing (or play) from lesson to lesson, suggests this, that, or the other in the way of voice production, posture, breathing, interpretation, study habits, and the like;—and then hopes for the best. But to set up a study course which each pupil would be required to follow, willi-nilly—that I think of as a preposterous idea. It is true, of course, that various schools set up goals that must be met by the end of the first year, the second year, and so on, and I think it is entirely legitimate for a group of teachers to discuss and decide upon such goals. But to set up a fixed course of study that must be followed exactly by each individual student seems to me to be entirely unpracticable. I'm sorry! —K.G.



TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc., gives advice about rhythmic numbers, fingerings for repeated notes and other questions.

REPEATED NOTES FINGERINGS

I have most of Chopin's works as edited by Joseffy. The fault I find with them is their fingerings, and the constant method of changing fingers on repeated keys. While it is most desirable to do so on rapidly repeated keys it is superfluous and "fussy" when such is not the case. Also: much is made of the organ method of silently changing fingers while holding down a key, even when the pedal is being used. Will await your reply with gratitude.

C. R. G., Ohio

I agree with you about the repeated notes and the use of one finger is advisable if the chief consideration goes to smoothness of the tone at a moderate or slow tempo, as is the case in the middle section of Chopin's Prelude in D flat major (Rain-drop). But speed makes it imperative to change fingers. However flexible the wrist may be one could never play at tempo such repeated notes as occur in Liszt's Rhapsody No. 13, Moszkowski's Caprice Espagnol, or Ravel's Alborada del Gracioso.

On the other hand, substituting the fingers—organ style—is to be recommended even when the pedal is available because one can never exaggerate the *legato* style, and relying too much on the pedal might gradually lead to carelessness and neglect of that supreme quality: a rich, full, singing tone.

Repeated notes should be practiced with the fingerings 1-2-3 and 1-2-3-4. Besides being an excellent drill, these will apply to continued patterns of triplets and quadruplets often found in piano repertoire.

AN EXTRAORDINARY PERFORMANCE

Those who heard Artur Rubinstein perform the G minor Concerto by Saint-Saëns with the New York Philharmonic last April experienced a rare thrill and were given an admirable demonstration of grand style, heroic pianism. This "G minor" has long been a favorite in Conservatory recitals and contests and for this reason has become, in the eyes and for the ears of many, somewhat matter-of-course and deprived of

freshness or even interest. But there came Rubinstein and all the loveliness, the lyricism, the brilliancy of the work came forth in their full glow. It was indeed an astonishing performance, at which Saint-Saëns—the pianist—and Anton Rubinstein—the conductor, who gave the première in Paris, would have marvelled. Even over the radio the exhilaration of both the conductor and the audience could be felt.

For me it was a special occasion, for it brought recollections of a symphony concert, some years back in Montevideo, South America, at which I was the conductor for Artur in the same work. The overflowing audience in the Teatro Solis literally caught fire. Minutes long, they stood up, waving, applauding, shouting their acclaim.

Those who are inclined to be analytical may look through text books in order to try and explain the extraordinary assemblage of pianistic and musical qualities reunited in such a personality. Students will attempt to find out from their teachers how it's done. I prefer to let myself be carried away and give the answer with one single word: Genius.

WANTS RHYTHMIC NUMBERS

I would appreciate very much your giving me the titles of a dozen, or so rhythmic pieces, the kind that would be good for both study and recital, not too difficult, and neither classical nor ultra modern. Some of my students are in need of developing their sense of rhythm, and they like things that are pleasing and effective. Thank you very much.

(Mrs.) C. W. H., Illinois

I think the following list will be exactly what you are looking for . . .

Three Preludes, by Gershwin; nicely contrasted, short, brilliant.

From Uncle Remus, by MacDowell; still very fragrant with Southern atmosphere.

Diversion in G major, and *Polonaise Américaine* by John Alden Carpenter (Schirmer), pianistically and harmonically interesting.

Juba Dance by R. Nathaniel Dett; a lively, exhilarating number.

Southland Frolic by Evangeline Lehman (Schirmer); excellent example of clever piano writing, clear and brilliant.

Tango in A Minor (not the famous one which is in D major), by Albeniz; if you play this one properly you have the key to Spanish music.

Spanish Dance (Playera) by Granados; good study involving both hands in the accompaniment.

A Maré Encheú, by Villa Lobos (Villa Lobos Publishing Corporation); a short and snappy little piece, typical of Brazil.

Le Petit Nègre (Leduc); *General Lavine*, eccentric . . . by Debussy (Durand); a change from the perennial *Golliwogg* and *Minstrels!*

Pierrette, by Chaminade; a charming number that helps develop *elegance* too, within a strict rhythm.

The above pieces will appeal to everyone. They are not hard to play but . . . they sound much more difficult than they really are!

KEYBOARD-LESS PRACTICE.

Is it possible to exercise the fingers away from a piano? For me it is a problem to be able to practice more than twenty minutes or so a day, so if there is anything you might suggest it would be most valuable and I would appreciate it.

(Miss) D. R. S., Maryland

There certainly is a way and often, when I travel and cannot get to a piano, I use it to great advantage. One can always find some chair, or table, or any piece of furniture that has a rounded edge of just the proper contour. Insert it between the fingers as follows: 2nd under with the 3rd over—3rd under with 4th over—4th under with 5th over. Rotate the hand, wrist, and forearm gently so you feel a slight pull between the fingers, without forcing and with complete relaxation and flexibility. Then do the same thing vice-versa: 3rd under and with 2nd over, etc.

For the wrist, move it as lightly and flexibly as you can, up and down as far as it will go, keeping the fore-arm steady and merely as a support. (Continued on Page 63)

The Practice Problem

*What should be done
about allowing practice
on the church organ?
It's a question that
has caused much
discussion, pro and con.*

by
ALEXANDER
MCCURDY

A READER writes to this department as follows:

"The vestry in my church, where I am organist and choirmaster, is unwilling for me to teach on the organ, saying that it is too commercial. I have felt that it is an organist's prerogative to be able to teach on the church organ providing it does not interfere with church worship and is not carried to extremes. I would be grateful for your views on the matter.

Very truly yours,
B. H. F."

Does this sound familiar? If it does not, your church is a rarity. There is probably no single aspect of church music more debated than how much, and by whom, the organ is to be used aside from choir rehearsals and worship services.

The situation outlined in B. H. F.'s letter is typical of many. As a fellow organist I can sympathize with B. H. F. On the other hand, in fairness to the long-suffering vestry, it must be added that there is something to be said for their view of the question, too.

There are many men playing in churches today who receive a salary (sometimes a very good one considering the amount of work done), who have full use of the organ (and, they insist, it MUST be a good one), who are allowed to teach morning, noon and night and make all the noise they wish. In return for which they somewhat grudgingly condescend to play a service on Sunday. I don't wonder that there is reaction, and justly so, against this attitude which I know to be found in a good many places.

Three outstanding churches in Philadelphia, for example, all possessing large four-manual organs, have had to lay down strict rules as to the use of the organ for practice and for purposes other than actual worship services. All three churches were driven to take this step after a series of unhappy experiences with organists who extended practice hours beyond all reasonable lengths.

To use a large four-manual organ, for example, to practice pedal exercises is absurd. Nor is there any reason to use the big instrument for practicing notes or working out technical problems. This could be done at the piano or at a small practice organ.

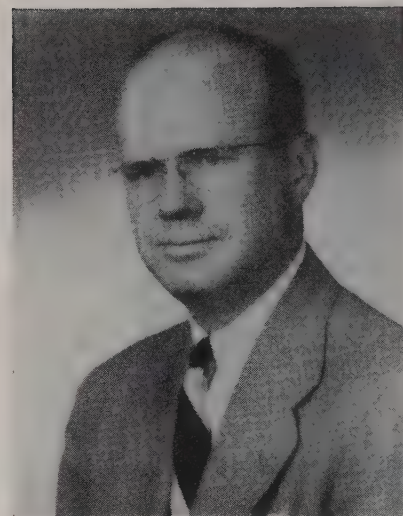
I also think that it is foolish to teach most students at the large organ. There is so much routine material that must be covered, especially in the early stages, that using a big four-manual instrument for teaching is unnecessary and extravagant. Only when students have coördinated hands and feet and progressed beyond the pedal-exercise stage are they in a position to draw on the larger resources of the big instrument.

One of the churches mentioned above has just engaged a new organist. When the committee interviewed applicants they were told of the rules limiting practice time. Most of the applicants wanted the job anyway in order to have some experience in playing the church's magnificent organ.

One of the applicants discussed the committee's rules with me. I told him I felt the committee was justified.

Did he expect, I asked, to be allowed to run that motor six hours a day, seven days a week, at a cost to the church of a dollar an hour, when he would be spending most of that time learning the notes of his music?

Let us be realistic about this. We must see the side of those who pay the bills. Vestrymen as a rule are practical but not



Alexander McCurdy

unreasonable. When someone, a visiting recitalist for example, needs to practice on the church organ itself, rather than a substitute instrument, I have found that any church will cooperate.

Sometimes, however, it is difficult for young students to be philosophical about such things. They are eager to master their chosen instrument and will go to any lengths to get additional hours at the organ-bench.

During the past year, a young student broke into one of the prominent churches of a large city in the East, practicing at the organ for hours every night. The bills for power were immense; no one could understand why until the young man was caught, quite by chance, in the middle of the night. The church was about ready to do something drastic. Fortunately the young man was put straight and the whole matter cleared up.

I think the reader will agree that this was a rather extreme application of the idea of "unlimited" practice time. Unlimited practice time, like freedom of speech, is a privilege which ought not to be abused. As the late Justice Holmes pointed out: "Freedom of speech does not grant any man the right to shout 'Fire!' in a crowded theatre."

On the other hand, tomorrow's organists must get their training somehow. In his letter B. H. F. speaks of teaching as "an organist's prerogative." I would go farther and say that it is an organist's responsibility. And it is just as much the church's obligation to provide for organists of the future as it is ours to teach them. The conservatories of our country can't provide a fraction of the number needed. The church must provide a place to practice and a place to teach.

It is therefore up to every organist and every church to (Continued on Page 63)

That Famous Op. 35

An Analysis of the Dont Caprices



by HAROLD BERKLEY

THERE ARE certain books in the violin student's curriculum that are veritable peaks, in that the mastering of them widens his musical horizon and increases his perception of the resources of his instrument. One such peak is the Kreutzer Studies, another the 24 Caprices of Rode, and certainly a third is the Op. 35 of Dont. These Caprices by Dont bear the same relationship to the advanced technique of violin playing that the Kreutzer studies bear to the intermediate technique. Both books are fundamental.

Born in Vienna, Jakob Dont (1815-1888) was one of the great teachers of the nineteenth century. The most famous of his pupils was the late Leopold Auer. Busy though he was as a teacher, Dont yet found time to write several books of excellent studies, the best known of which are the "24 Exercises Preparatory to Kreutzer," and the "24 Etudes and Caprices," Op. 35.

The Caprices—the title by which they are usually known—are peculiarly adapted to the development of solidity, accuracy, and finger strength. These qualities are stressed more than left-hand facility. And they do not have much material for developing a varied bow technique. For this reason it is advisable to combine the study of them with work on the "First Thirty Concert Studies" of De Bériot. The two books complement each other perfectly, for where Dont develops strength and solidity of technique, De Bériot calls for great fluency in the left hand and much agility in the bow arm.

Dont may be called the father of the modern fingering technique, for in his studies, and especially in the Caprices, will be found many indications that are completely in keeping with the principles

used today. However, his influence in this direction was scarcely felt by most editors for forty years after his death.

In each Caprice some technical factor is thoroughly explored. For instance, in *No. 1* we find one of the best chord studies ever written, and one of the most difficult. Until the notes have been mastered, it is better practiced slowly, as in Ex. A:



When the notes have been well learned, and the player has time to consider his chord-playing technique (see the Forum page of ETUDE for May 1950), the chords should be played with alternate Down and Up bows as well as with all Down strokes.

No. 2 is an excellent study for developing a broad yet fiery *détaché* in the upper half of the bow. The pressure of the bow on the string should be constant, the *forte* and *piano* passages being differentiated by taking more or less bow. The fingering should be noted carefully. Problems of intonation occur in almost every measure, so the study must be practiced very slowly at first. It should be recurrently studied until it can be played with speed and brilliance.

No. 3. In measures 16, 18, 19, 20 and similar measures, the first two notes—the major third—should be taken with the fourth and second fingers and the next note with the first finger. This is not so indicated in most editions, but it is strictly in keeping with the principles originated by Dont. The study should be practiced both *détaché* and legato. When the latter is used, the principles of Round Bowing should be observed.

In *No. 4*, the *piano* sections are better

taken in the middle third of the bow, and the second sixteenth of each pair played by itself. In the *forte* sections, more bow is required, and the middle note of each chord should be sustained with the second sixteenth.

The rapid alternation of strings in *No. 5* often brings to light a very common bowing fault: that of raising and lowering the bow with the arm instead of the wrist. When such passages are played slowly the arm can be used to cross strings; but if the tempo is moderate or fast, the forearm should move as if only one string were in use, the wrist alone being responsible for string crossings. In measures 13, 15 and similar passages, the first two notes of the second beat should be taken with the second and third fingers in order to prepare the hand for the tenth which immediately follows:

When *No. 6* can be played as written, at a fairly rapid tempo, it should be practiced, somewhat slower, with four beats to each trill instead of two. Thus adapted, it is probably the finest exercise in short trills available to the advanced violinist. But in the beginning the student should not stress speed of trill at the expense of strength of finger.

No. 7 is an outstanding example of Dont's modern concept of fingering. It is also an outstanding study for the development of true intonation and what, for want of a better term, may be called "finger-board sense."

No. 8 should be used as a daily exercise for several weeks, or until it can be played through with ease and fluency. It is an especially good study for those players who do not bring the left elbow sufficiently under the violin when playing on the lower strings.

After exact intonation—which must be the student's first objective—the quality to be sought for in *No. 9* is a crisp articulation of the chords. In order that the trills may have brilliance, a slight bow-accent should be given to each of them.

In *No. 10*, the student must try to stop all four notes of each chord simultaneously. A little time may pass before this can be done, but the goal should be kept in mind always. The bowing given in almost all editions (*Continued on Page 51*)

*Here's a serious discussion
of the shortcomings
in the technical
equipment of many musicians*

Filling the Gaps in a Musical Education

*From an Interview
with Lucien Cailliet
Secured by
Verna Arvey*



(Because his own highly varied and colorful career is based on a solid foundation, Dr. Cailliet is eminently qualified to point out ways in which the musical lives of others may be enriched. He was born in France and educated at the Conservatory of Dijon. He studied privately with Paul Fauchet, Georges Caussades, and Gabriel Pares. In 1918 he came to the United States and five years later acquired his American citizenship. The year 1939 brought him a doctorate of music from the Philadelphia Musical Academy. In 1946 he joined ASCAP. Ed. Note.)

IT HAS been said that we are living now in an age of specialists. This has its good points, but can we honestly believe that the virtues outweigh the faults?

What of the instrumentalists who have a good technical background, but who know nothing of harmony and counterpoint? What of the singers who do not understand their own accompaniments because they are unable to play the piano? The composers who cannot orchestrate, the orchestrators who haven't bothered to study composition or to learn to play the instru-

ments for which they orchestrate, the critic who has no more than a memory of the way other writers have described established works, or the conductor who cannot analyze a score?

All these people may be sincere, but they are incomplete in their equipment. Unless they decide to become well-rounded musicians, the public eventually will find them out. It does no good to say that the public wants only to be entertained, or that it is long-suffering and patient. Sooner or later the public catches on, and then the careless, bluffing musician finds himself pushed aside in favor of someone more thorough than he.

Let us consider the people connected with a piece of music from its inception, through its performance and its final judgment: the composer, the orchestrator, the individual performer, the conductor, and finally, the critic and musicologist.

First, the composer. What sort of composition will he produce if he is not acquainted with musical form? Once a film composer remarked to me that he had al-

ways wanted to write a string quartet. He had tried and failed many times. I told him that to be able to write a string quartet one must first know how to construct a symphony which, of course, was outside this particular musician's experience. He was an excellent composer for films, where his music needed only to be atmospheric and where formlessness was a virtue rather than a fault. But in the large forms he was lost.

An important part of the art of creation is a knowledge of orchestration, yet not all composers are capable of orchestrating their own works! To my way of thinking, a composer who has to have his work orchestrated by someone else can no longer claim complete credit for the resulting composition. His basic conception can be realized fully only when he himself is master of the situation, from the music's inception to its conclusion.

By the same token, an orchestrator should be able to compose if he wishes to do so. He also should be able to play efficiently one string instrument, one reed instrument, one brass instrument, percussion, and should have a working knowledge of the others. Many orchestrators don't know how the instruments actually sound! An orchestrator should make it a point to substitute this practical knowledge for a superficial or mechanical acquaintance with the instruments. I learned this by playing different instruments in a military band in France. That is the reason I know how valuable such knowledge can be.

Now, for the performers of music! No matter what instrument is played, the player should have learned the piano first. Singers, too, need to know the piano. In addition, every singer and every instrumentalist should know solfeggio and harmony. (In France a year of solfeggio is given before the student even touches his instrument). He should learn how music is constructed; he should study counterpoint if only to understand the relation of his own voice to the accompaniment, or the relation of his own instrument to others in the orchestra. Music history and the traditions of interpretation should also be familiar to him.

True, all of this extra study demands more homework, more time and more effort than the average student is willing to give, especially if circumstances in a college force him to take a long series of unrelated academic subjects. But the result will be worth the trouble!

If the instrumentalist finds a place in an orchestra, his conductor will be a teacher to a certain extent, although he cannot fill the gaps entirely. There are conductors, too, who need to broaden their horizons. As they improve, their orchestras will improve. We can ask these questions of each man who conducts (*Continued on Page 48*)

In Memoriam

(Erinnerung)

November 4, 1847+)

In this issue we are celebrating the anniversary of Mendelssohn's death. (See also Pages 3 and 28). Nothing could be more touching than this tribute from one composer to another. Grade 3½.

Nicht schnell, und sehr gesangvoll zu spielen.

Moderato cantabile (♩ = 84)

ROBERT SCHUMANN

Op. 68, No. 28

PIANO *p*

ritard.

tempo

rit.

a)

+) The date of Mendelssohn's death.

a)

from "Album for the Young," by Robert Schumann. [410-00104]

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TUDE-NOVEMBER 1953

(Soprano solo from "Elijah")

FELIX MENDELSSOHN, Op.

Arranged by Henry Levine

Adagio (♩ = 63)

Adagio ($\text{♩} = 63$)

PIANO

p

cresc.

p

f

mp

f

pp

cresc.

f

sff

L.H.

First system of the musical score for 'Pearls of the Night'. It features a treble and bass staff with complex fingerings and dynamics including *f*, *p*, *cresc.*, and *dim.*

Second system of the musical score, marked *Più Adagio*. It continues the melodic and harmonic development with dynamics like *f*, *p*, *pp*, and *dim.*

No. 110-40277
Grade 3

Pearls of the Night

STANFORD KING

Third system of the musical score, marked *Valse moderato* (♩ = 112). It features a piano introduction with dynamics *mp* and *mf*.

Fourth system of the musical score, marked *♩ a tempo*. It includes a *poco rit.* section and ends with a *to Coda* instruction.

Fifth system of the musical score, marked *un poco più mosso*. It features a *rit.* section and ends with a *D.S. al Coda* instruction.

Sixth system of the musical score, marked *CODA*. It concludes the piece with dynamics *mf*, *p*, and *molto rit.*

Silver Shadows

Dreamily; with swaying rhythm (♩ = 52)

HUBERT TILLERY

PIANO *mp*

a tempo
mp
Ped. simile

Last time to Coda ♠

Più mosso
mf

♠ CODA
rall. e dim.
pp

Arpeggio Etude

JOSEPH ROFF

Allegretto (♩ = 95)

PIANO

mf *cresc.*

a tempo *f poco rit.* *mf* *mp*

mf *f*

Meno mosso cantabile *mp* *dim. e rit.*

a tempo *poco rit.* *mf*

mp *rit.*

a tempo Tempo I

mf *dim.* *rit.* *mf*

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 4 2 1 2 3 4

5 2 1 2 5 1

mf cresc. e accel. molto *ff*

sempre legato

Grade 4

Colosseum

VLADIMIR PADWA

Marciale (♩ = 132)

PIANO *ff*

3 *3* *3* *3*

NB. *mf*

NB. This passage should be played without pedal. The melody should be kept legato, and the staccato notes of the accompaniment played very short and dry.

From "Roman Suite," by Vladimir Padwa. [130-41130]

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ETUDE - NOVEMBER 1953

This page of musical notation is for a piano piece, likely a study or etude. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. The notation is written in a style typical of mid-20th-century musical publications.

dim. *cresc.* *cresc.* *mf più cresc.* *f* *ff* *mp* *pp* *dim.* *ff*

Rigaudon

SECONDO

Allegro (♩ = 100)

FRANCOIS COUPERIN
(1668-1733)

PIANO

p *mf* *p* *mf* *f* *cresc.* *poco rit.* *rit.* *f*

From "Classic Masters Duet Book," compiled and arranged by Leopold J. Beer. [410-40033]

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Rigaudon

PRIMO

FRANCOIS COUPERIN
(1668-1733)

Allegro ($\text{♩} = 100$)

PIANO

The musical score for "Rigaudon" by Francois Couperin is presented in five systems. The first system begins in B-flat major (one flat) and 3/4 time, marked Allegro with a tempo of 100 quarter notes per minute. The piano part is marked *p* and the right hand *mf*. The second system continues in B-flat major, with dynamics *p* and *cresc.*. The third system changes key to D major (two sharps) and includes dynamics *mf*, *f*, and *poco rit.*. The fourth system remains in D major, marked *p*. The fifth system concludes in D major, with dynamics *mf*, *f*, and *rit.*. The score is rich with musical ornaments such as trills, tremolos, and triplets, and includes detailed fingering instructions throughout.

Grand Partita in D Minor

In the October Etude the theme and first four variations of this music were presented. We continue with Variations 5, 6, and 7. Since the work is too long for inclusion in any single issue, we will continue this "serialization" until all variations have appeared.

Variazione 5

BERNARDO PASQUINI
(1637-1710)

Hammond Regis.

Freely transcribed for Organ by
Giuseppe Moschetti

[B] 00 7612 000

Brillante

MANUALS

PEDAL

Gt. Flutes 8'-4' 3' *sempre legato*

Sw. Strings 8' Ped. 16'-8' *sempre staccato*

Ped. 42 *legato*

Variazione 6

Hammond Reg. { [A#] 10 4332 212
[B] 00 6421 000

L'istesso tempo

[A#] Sw. *legato*

The same registration as Var. 5

[B] Gt. *sempre staccato*

Variazione 7

Hammond Regis.

A# 20 7756 424

Risoluto

ff

Gt.

A#

Foundations, Mixtures & Reeds

Ped. 63

Ave Maria

J.S. BACH—CHARLES GOUNOD

Transcribed by Gaston Borch

Moderato

CELLO

PIANO

The first system of the score. The Cello part is on a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of whole rests. The Piano part consists of two staves (treble and bass clef) in the same key and time. The right hand plays a continuous eighth-note arpeggiated figure, while the left hand plays a steady eighth-note accompaniment. The first measure of the piano right hand is marked with a piano (*p*) dynamic.

The second system of the score. The Cello part begins with a *Sul D* instruction and a first finger (*1*) on the D string, followed by a half note, a quarter rest, a half note, and a quarter rest. The Piano part continues with the same arpeggiated texture. The first measure of the piano right hand is marked with a pianissimo (*pp*) dynamic.

The third system of the score. The Cello part continues with the *Sul D* instruction and includes fingerings 3, 4, 2, and 0. The Piano part continues with the arpeggiated texture. The first measure of the piano right hand is marked with a piano (*p*) dynamic.

The fourth system of the score. The Cello part includes fingerings 1, 1, 2, 4, and 4, and a *Sul D* instruction. The Piano part continues with the arpeggiated texture. The first measure of the piano right hand is marked with a mezzo-forte (*mf*) dynamic, and the first measure of the piano left hand is marked with a piano (*p*) dynamic.

The fifth system of the score. The Cello part includes fingerings 3, 1, 2, and a *Sul D* instruction. The Piano part continues with the arpeggiated texture. The first measure of the piano right hand is marked with a piano (*p*) dynamic. The system concludes with a *cresc.* (crescendo) marking and a *R.H.* (Right Hand) instruction for the piano right hand.

Sul A

poco sfz

Sul A

p

fp

p

cresc. molto

f

cresc. molto

mf

Sul D

sub. pp

poco

Sul A

mf cresc.

f

ppp

cresc. molto

mf

allargando

ff

allargando

ff

dim.

Sul D

ff

dim.

p

pp

ritard.

dim.

p

pp

ritard.

The musical score is written for guitar, using a treble and bass clef system. It includes various musical notations such as notes, rests, and fingerings. Dynamics like *poco sfz*, *fp*, *p*, *cresc. molto*, *f*, *mf*, *sub. pp*, *ppp*, *ff*, and *dim.* are used throughout. Performance instructions like *allargando* and *ritard.* are also present. The piece features several trills and slurs, and is marked with *Sul A* and *Sul D* at different points.

When I Am Dead, My Dearest

Christina Rossetti

CLIFFORD SHAW

Moderato, con semplicità e teneramente

VOICE

PIANO

When I am dead, my
a tempo

dear - est, Sing no sad songs for me; Plant thou no ros - es at my head

Nor shad - y cy - press tree. Be the green grass a - bove me — With show - ers and dew - drops

wet; And if thou wilt, re - mem - ber; And if thou wilt, for - get.
a tempo

I shall not see the shadows; I shall not feel the rain; I shall not hear the nightingale

Sing on as if in pain; — And dreaming through the twilight That doth not rise nor set, —

Hap-ly I may re-mem-ber And hap-ly may for-get. —

Slightly faster, with more intense feeling

p When I am dead, my dear-est, *rit. poco a poco dim.* Sing no sad songs for me. —

p *colla voce*

Frolicking Fauns

ALBERT De VITO

Allegretto (♩ = 132)

PIANO

mf

The first system of musical notation for 'Frolicking Fauns' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 132 beats per minute. The first measure of the upper staff is marked *mf*. The system includes various musical notations such as triplets, slurs, and fingerings. The system concludes with a first ending bracket labeled '1st time' and a second ending bracket labeled 'Last time'.

The second system of musical notation continues the piece. It features a treble staff and a bass staff. The upper staff begins with a *f* dynamic marking and the instruction 'L.H. Melody'. The system includes various musical notations such as triplets, slurs, and fingerings. The system concludes with a first ending bracket labeled '1st time' and a second ending bracket labeled 'Last time'.

The third system of musical notation continues the piece. It features a treble staff and a bass staff. The system includes various musical notations such as triplets, slurs, and fingerings. The system concludes with a first ending bracket labeled '1st time' and a second ending bracket labeled 'Last time'.

The fourth system of musical notation continues the piece. It features a treble staff and a bass staff. The system includes various musical notations such as triplets, slurs, and fingerings. The system concludes with a first ending bracket labeled '1st time' and a second ending bracket labeled 'Last time'.

Grade 2½.

Study in Plaid

VLADIMIR PADWA

Allegro (♩ = 132)

PIANO

mf

The musical score for "Study in Plaid" is written for piano in 6/8 time. It begins with a tempo marking of Allegro (♩ = 132) and a dynamic of *mf*. The score is divided into six systems, each containing a piano (treble) and bass (bass) staff. The key signature has one sharp (F#). The piece features various musical elements including eighth and sixteenth notes, slurs, and fingerings. Dynamics range from *mf* to *ff*. A "Ped." (pedal) marking is used in the third system. The score concludes with a double bar line and a final chord.

From "Musical Rainbow" by Vladimir Padwa. [430-41010]

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On a Hobby Horse

ELIZABETH E. ROGERS

In a slow, rocking fashion ($\text{♩} = 50$)

PIANO

a tempo

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At the Aquarium

A. LOUIS SCARMOLIN

Allegretto ($\text{♩} = 120$)

PIANO

a tempo

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ETUDE-NOVEMBER 1953

Grade $1\frac{1}{2}$

Words by Jane Flory

The Grenadiers

Arr. by MARIE WESTERVELT

With spirit (♩ = 92)

PIANO *mf*

Gren-a - diers! Gren-a - diers! Hark to the sound of march-ing feet. Gren-a - diers! Gren-a -

diers! The life is sound-ing shrill and sweet. Tum, tum, tum, hear the beat-ing drum. See the flash of

gold on their coats so bright. Our hearts beat high as the sol-diers come Down the street on the day of the Mardi Gras.

From "Mardi Gras," by Marie Westervelt and Jane Flory. [430-41014]
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No. 110-40270

Grade $1\frac{1}{2}$.

The Circus Band

LOUISE E. STAIRS

The musical score is for the song "L'Espresso" by Maurice Strakosky. It is written for piano and voice. The tempo is marked "Moderato" with a metronome marking of 80 (♩. = 80). The key signature has one flat (B-flat major or D minor). The time signature is 6/8. The piano part is marked "mf" (mezzo-forte). The score consists of three systems of music. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system introduces the vocal melody. The third system continues the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and fingerings.

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The Dolls' Tea Party

ANNE ROBINSON

Delicately (♩ = 92)

PIANO *mp* *L.H.*

8va both hands

L.H.

mf

sfz Fine

p dolce loco

molto rit. *D.C.*

THE DANCE ACCOMPANIST

(Continued from Page 17)

positions, the *pas de chats*, *pliés*, *adagios*, etc. And such knowledge is essential.

The ideal situation is for dancer and pianist to complement each other in a flowing ensemble where neither leads and neither follows; but it doesn't always happen that way! Sometimes the pianist must help the dancer over rough spots, emphasizing rhythms, tempi, style, phrasing; beating out the music measure for measure, over and over again. This phase of the work requires not only a knowledge of dance forms, but a familiarity with the limitations of the dancer's body (need for breathing, timing of leaps, etc.).

"The dance pianist's great problem is the danger of falling into a rut through playing only such music as is required in one's work. To avoid this, I have found it helpful to branch out into independent research and varied dance accompanying activities, spending time with the rhythms of Spanish dances, the subtle grace of French dances, the unique accentuation of Polish mazurkas (distinguished from the one-two-three of waltz rhythm by a slight secondary stress on the third beat), with the *rubati* of Hungarian folk dances. Such study is stimulating in itself, and very useful in approaching ballets based on native strains (Granados, Bartók, etc.).

"The dance pianist needs sound training in musicianship—only that can help her through the emergency problems she must face! For instance: Fokine's large studio was so arranged that my piano stood just outside the door where I could see nothing of what the dancers were doing. This necessitated an absolutely accurate accounting of rhythm, style, phrasing so that the dancers could fit their patterns to the music. At another time, I played for a dancer who wished nothing but 17th century music, the furnishing of which required many sessions of brisk library research digging out bits of Couperin and Rameau to fit the desired rhythms. Again, when I played for the Isadora Duncan dancers, I found that, instead of the routine Strauss waltzes, they used Schubert and Chopin. One practice session required twelve repetitions *each* of Chopin's Butterfly and Revolutionary Etudes! For all such needs, the dance pianist must be ready without a moment's hesitation—and indefatigable! Pianistically, she encounters no special problems. But she needs the soundest possible schooling in musicianship, fluent reading, dance forms, repertoire, plus quick judgment and the alert ability to render any possible kind of service in any possible type of dancing."

Some dance pianists prefer to attach themselves to the staff of a

large organization. New York's great Radio City Music Hall requires the services of two staff dance accompanists, one for the Corps de Ballet, one for the precision routines of the Rockettes. The ballet pianist is Oscar Lifshy, musicologist, authority on pre-Bach music, and veteran dance accompanist, whose experience ranges from Ziegfeld shows to ballet work with Pavlova. Mr. Lifshy believes that success in the dance field depends on personal qualities. "Not every musician is suited to dance work," he states. "The dance pianist must be able to submerge his own personality to the aura of the artist. He requires enormous patience and the kind of feelings that aren't easily hurt!

"Musically, he must have a wide background of types and styles, all of which he keeps in his head for use at any moment; and he must select these works not as they appeal to a musician alone, but as they will affect the public. A choreographer finds a routine too long, let's say, or too short; all he does is to tell the pianist, who immediately makes cuts or supplies extra material while the choreographer stands over him waiting to go on with the rehearsal. It goes without saying that the dance pianist must be an accomplished player and reader.

"He does more than play measures for dancers; he must maintain the structure, tempi, and style of the music. As work progresses, he must fit the music to the choreographer's requirements as to time-duration and also as to space which means deciding what to repeat so that the ballet which Delibes wrote for a 30-foot stage will be smoothly effective on a 100-foot stage. There's no magic about the actual work of accompanying—you keep on playing till the dancers know what to do. The big problem is to satisfy the choreographer's dance ideas without distorting the music. (I once dealt with a character who wanted the slow parts of Liszt's Second Hungarian Rhapsody taken fast, and the fast parts slow!) Always, style, rhythm, and tempi come first; the music should never become a mere prop for dance steps. Fortunately for me the Music Hall's ballet director, Margaret Sande, knows this!"

Playing for the Rockettes involves different duties, since both their dancing and their music derive chiefly from non-classical sources. In charge of this work is Beula Crangle, former vaudeville pianist, who has played for the Rockettes since the Music Hall opened in 1932.

"Work in my field requires imagination, good reading ability, a strong sense of rhythm, and an alert familiarity with dance forms," says Miss Crangle. "The best outline of my duties, perhaps, is a picture of what the

(Continued on Page 50)

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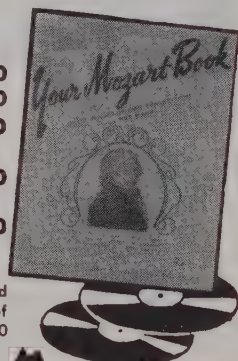
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FILLING THE GAPS IN MUSICAL EDUCATION

(Continued from Page 26)

an orchestra: 1.—Can he orchestrate? 2.—Can he compose? 3.—Can he explain what is in a score? 4.—Can he play instruments? If the answers to these questions are positive, then all is well. But if they are negative, how can he analyze new works? How can he bring the greatest artistic satisfaction to his audiences?

In days past, some dancers had a distinct gap in their educations. Many had not bothered to learn music, and some had not even a good sense of rhythm. Nowadays, as I watch auditions for dancers in the ballet I hear them asked by the examiner, "Do you know music?" or "Can you play the piano?" Those who can answer "yes" are usually given a preference.

The people who should know the most about music are those who, in evaluating it for books and periodicals, do so much to educate the public: critics and musicologists. These people should have a practical as well as a theoretical knowledge of music. If they cannot already perform, they should train themselves to do so. They should broaden their horizons so that they will not be at a loss when confronted with something new; so that they will be able to do much more than re-hash what is written in books. I believe it is not too much to say that if a journalist wishes to analyze or criticize a composition or a performance, he should know in advance *everything* about music. He should be as well (if not better) prepared as the artist or composer he is criticizing.

Of the greatest importance are the teachers. Perhaps they are modest and retiring, never appearing as performers but preferring to push their pupils, rather than themselves, into the limelight. Yet to them falls the task of training the musicians of the future, a glorious duty which should not be taken lightly! A teacher of music should never be satisfied with the education he has already received. He should continue to study, to investigate and to evaluate the old and the new in order to lead his students into constructive paths. It is not enough to consider the teaching of music a mere means of earning a living. It must be a continuous crusade for all that is fine and true in the arts.

If there are gaps in the education of musicians, it is also unfortunately true that there are gaps in some of the written material available for study. These latter can be filled only by striking out for oneself or, in plain words, by first-hand experience.

To give just one example: despite the many books of studies for bowing and fingering the violin, there is nothing written for pizzicato! Any composer will tell you that if he

writes a pizzicato, it may be played well, or not well—depending on the player's sensitivity to a satisfactory tone, or on his teacher's astuteness. There is a gentle way to pull the string, so that it will not rattle against the fingerboard, or produce a metallic sound.

Then, the matter of books on orchestration. Even if a student has studied them all thoroughly, he still has to make his first orchestration. His moment of awakening will come when he discovers that all the theoretical knowledge in the world cannot compare with actual experience. And as long as he orchestrates, just so long will he despair of ever learning all there is to know about this art. Every composition will present a new problem.

What helped me most in orchestration was my experience with the great Philadelphia Orchestra. At that time, Mr. Stokowski sometimes had entire programs of orchestrations. I orchestrated for him some of Bach's works, also some piano pieces—Debussy's, for instance. Then there were suites taken from some of Wagner's operas. In most instances, the masters' works were reinforced, rather than reorchestrated, to fit a larger group of instruments. Because Mr. Stokowski likes depth, he had ten string basses, a contrabassoon and a contra bass clarinet, which now is not in use. Whenever he heard something good, such as the playing of the contra bass clarinetist from Damrosch's orchestra (who had previously played for Richard Strauss) he immediately wanted it for the Philadelphia Orchestra.

When a person orchestrates for such a splendid group, he begins to grasp the boundless possibilities as well as the limitations of orchestration, things not found in books.

For me, there was an added advantage in being able to hear immediately everything that I orchestrated. This helped a great deal. In orchestrating for films, one also hears his work soon after doing it. The orchestrator does not have to worry about the matter of timing and synchronizing the music with the film, because that problem belongs to the composer. The orchestrator does, however, have to be able to make twenty-eight musicians sound like forty by the judicious use of instrumental combinations, if that seems advisable.

When I was engaged to teach orchestration, it happened that in this particular university there was no precedent for me to follow. I was virtually forced to create a course of study, which I later put into book form. At the outset, I was taken aback when the Dean of Music told me that we would have classes as

follows: Orchestration I, Orchestration II, Orchestration III, and on up. Since orchestration to me is a matter of practical experience more than anything else, I asked how the subject could be divided into grades. The Dean replied simply that one grade would be more advanced than the one that had preceded it! I was at a loss to know how to proceed. I understood that I would have to fill an important gap, also that I would be educating myself as a teacher, as well as teaching my students. All along the way I came face to face with problems not covered by the standard textbooks, and had to find my own solution for them.

Two hours before every class began, I was in the classroom working at the blackboard, making up my texts for the day. After the classes were over, I photographed the texts just as I also photographed the scores I had made for the Philadelphia Orchestra, and later projected them on a screen for future classes in orchestration.

The system that evolved from this was, briefly, to teach everything about the strings, then everything about the woodwinds, then about the brasses (which section is the nucleus for the orchestra containing, as it does, everything) and so on, until every instrument has been covered. Then the students are asked to write middle C in unison for the whole orchestra. (Many of them can't do

it at the beginning!) Afterward they are asked to write a woodwind chorale, then a brass chorale, finally a tutti. When the tutti is mastered, they must begin to mix or alternate orchestral colors and to learn to do it in good taste, a few measures at a time. At that point they begin to have a real composition for orchestra!

Counterpoint, using every possible instrumental combination, comes next. Here the possibilities are limited only to the extent of the students' imagination: flute accompanied by muted trumpet, oboe accompanied by strings, and any other combination imaginable. In other words, the students are given practical experience in orchestration from the start.

I had never taught orchestration before going to the University of Southern California, but in using my own ingenuity to devise effective teaching methods I was filling a gap in my own education. Because the knowledge so gained has since been valuable to me, I've come to realize what a wonderful thing it would be if everyone would undertake to broaden his horizons, whether by book learning, by first-hand experience or any other practical method. It would make him better equipped for any rôle he chooses to play in the musical life of America, and would add to his earning power.

THE END



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THE DANCE ACCOMPANIST

(Continued from Page 47)

work is. Precision dancing begins with the steps rather than with the music. Our producer tells me what a new number is to be, describing the scene and the general idea of routine and meaning, and giving me an idea of length. Then I get suitable music together, selecting bits from Victor Herbert, Irving Berlin, etc. Next I lay out a lead sheet, sketching in compositions, number of measures, repeats, style of dancing. When Russell Markert, our Rockette director, has approved my choice, I start working it out with him as he puts the routines to the music as it is set. By that time, we know what the steps are, how they are to be done, and how the complete routine fits together. Then, while the music goes to the arranger, the dancers and I begin

practicing. First, I play the music through as it will sound from the stage, and the girls get the overall finished effect. Then I begin all over again, slowing down while the dancers perfect their steps, repeating strains that need polishing, and always giving them the feeling of tempi, and accents of the music, it will sound from the orchestra. This means trying to play orchestra, with alert attention to the various instrumental entrances, particularly those of the percussive section. During rehearsals, at least the pianist must lead and support the dancers, and she needs to know how to do it!"

Dance accompanying offers interesting and profitable opportunities—to those who have the necessary qualifications! THE EN

PADEREWSKI AS I KNEW HIM

(Continued from Page 12)

it has never been heard in London. As a music student in Berlin in 1901, I well remember going through to Dresden to hear the first performance of "Manru." It was given at the Royal Opera, with Schuch conducting, and with a fine cast of principals. The work was enthusiastically received, and I was one of a small company of friends invited to meet the composer afterwards. On that occasion, I had my first experience of Paderewski as an orator, and of his mastery of other languages than his own. Speaking in German, he thanked all the artists who had participated—orchestra, soloists, and chorus—in a short address which for eloquence, command of language, and freedom of delivery, I have never heard equalled. On two other occasions I was fortunate enough to hear Paderewski exercise his gifts in this way; once, at the Paris Conservatoire when he spoke in French on Chopin with wonderful originality and charm; and the last occasion, in English, at Glasgow University when, having received an Honorary Doctorate degree, he replied for the other honorary doctors. He spoke so eloquently and so fittingly on this occasion, that Sir Donald MacAlister, the then Principal (and himself a versatile linguist and after-dinner speaker of exceptional gifts) remarked that it was the most eloquent speech in English by a foreigner he had ever heard.

The winter seasons were given by Paderewski to his concert tours which took him to all parts of the world; during the summer months he enjoyed a time of rest and quiet preparation of his programs at his beautiful home at Riond Bosson on the Lake of Geneva. To reach Paderewski's home, one took the steamer

from Geneva for about 20 miles along the lake to the quaint old 16th century town of Morges, then climbed the hill behind the town. Standing on high ground, it commanded a wonderful view of the whole lake and of Mont Blanc.

On Sunday afternoons, Paderewski was at home to his friends, and I have very happy memories of a visit there on an afternoon in August, 1912 when in company with Jacques-Dalcroze (the pioneer of the Eurhythmic Movement) and some other members of the staff of the Geneva Conservatoire, I was invited to Riond Bosson. The gracious courtesy of Paderewski is proverbial, and I have not forgotten the kindness in greeting each of us, as if he was the guest of the afternoon. We were quite a good-sized company—including the family friends there would be about 20 of us—and after tea, which was served in the dining room, we moved to the music room. This was the largest room in the house, lavishly furnished—over furnished for a music room—the main objects being two splendid Steinway grand pianos. Photographs and souvenirs were crowded on every table, prominent among them being a large signed photograph of Queen Victoria. Probably because I was the only English-speaking visitor present, Paderewski insisted on showing me this portrait, and also a scarf pin and ring that the Queen had given him. He evidently had very happy memories of his visits to Windsor and of the old Queen's generous appreciation.

On this particular afternoon, the guests having been seated, Paderewski was good enough to play for us two of the most beautiful pieces in the classical repertoire, the Haydn Variations (Continued on Page 61)

(Continued from Page 25)

may safely be ignored—it is old-fashioned. That indicated in Ex. B is much more in keeping with modern ideas.



It should be played in the lower third of the bow, which leaves the string very slightly after each stroke. *No. 11.* Whether they lie in the highest or the lowest notes of chords, the melodic lines must be made clear. When they are in the lower notes, the passages should be practiced in two ways: (1) by taking the lowest note of each chord very slightly ahead of the other notes; and (2) by taking the two higher notes of the chord very slightly ahead of the lowest note, as Ex. C:



Both methods of playing such chords are musically acceptable, and both are needed in various movements of Bach's Solo Sonatas.

Attention must be paid in *No. 12* to the fact that the eighths are staccato and the quarters sustained. Otherwise the intent of the study is plain.

The bowing in *No. 13* should be a vigorous martelé, except where legato is indicated. The student should endeavor to play this study with dash and sparkle.

No. 14. The forte chords must be taken as strongly as possible, though the piano chords may be slightly arpeggiated. The legato double-stops require sensitive bowing to get an even pressure on both strings.

In the beginning, *No. 15* should be practiced with a changed rhythm, as in Ex. D:



This enables the player to make a strong grip and a quick, intense vibrato on the upper notes. When these qualities have been acquired, the original phrasing can be used. The trills should be electric in their brilliance.

No. 16 is easy to understand, but not at all easy to play in tune. The main difficulty is the hidden Augmented Fourth between the third and fourth eighth notes of the first and all similar measures. The lower third of the bow should be used.

As the first finger shift is the one most frequently used, there should be many studies dealing with it. As a matter of fact, there are but few, and this *seventeenth* Caprice is by far the best of those few. It should be practiced and re-practiced until it can be played accurately and brilliantly.

Notice should be taken in *No. 18* of the many modernistic fingerings. The study is valuable for developing a good shaping of the hand in the lower positions.

It is advisable to practice *No. 19* with the same figuration and bowing that was recommended for *No. 10*. In this way the notes are more easily learned. The sautillé arpeggio bowing should have been studied and mastered on easier notes before it is attempted in this difficult étude.

In all editions *No. 20* is marked to be played spiccato—it is Don'ts original marking. But the indication may well be ignored until the notes are mastered, and the study played with a broad détaché. Later, when the left-hand technique is secure, the spiccato certainly should be used, for it creates problems of co-ordination that must be studied and overcome.

The value *No. 21* is two-fold: as an exercise for promoting accuracy of intonation in double-stops, and for the development of a correct shaping of the hand in shifting. Every student has a tendency to play the third finger note ahead of the fourth finger on the first sixteenth of the second group and all similar passages. This is easily explained—the third finger is nearer to the E string than the fourth finger is to the A—nevertheless, it is a fault against which the player must be on his guard.

There is much to occupy the player's mind in *No. 22*, many problems to be solved. For the left hand, the passages of tenths and diminished sevenths, the difficult modulations, and the awkward shifts all require critical attention. For the right hand, the accented trills, the frequent skips to the G string, and the necessity for a smooth legato despite the shifts need care and thought. The marks of expression should be meticulously observed.

No. 23. For the first three lines of this study and in all similar passages, the player should try to place his fingers simultaneously on all the notes of each chord. This requires, at first, very slow practice. When a slow tempo is used, the following bowings are recommended:



No. 24 calls for considerable variety of expression—not an easy undertaking when one considers the technical difficulties involved. First, of course, these difficulties must be conquered. Then the appropriate expression can be blended with the technique. The ability to blend expression with technique is one of the signs of the artist—and not many performers have it! THE END

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By HAROLD BERKLEY

An English Maker

J. F., Illinois. There has been and there still is a large family of instrument makers in England named Richardson. The expert I consulted however, did not know of a single viola by a member of the family that was now in the United States. If there were one on the market, its value might be about \$500.00.

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J. M. S., Pennsylvania. Pfretzschner is the name of a very large family of violin makers that flourished in Markneukirchen, Germany, for over two hundred years. The workmanship of their instruments is fairly good and their value can run as high as \$250 for an exceptional specimen.

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L. H., Iowa. For information concerning the varnish you want, I would suggest that you write to the Metropolitan Music Co., 222 Fourth Avenue, New York City. This company could tell you what you want to know, if anybody could.

Violin by Heberlein

A. W. U., Kansas. The Heberlein Company of Markneukirchen has made and still makes violins of different grades, varying in value from \$50 to \$250. No one could tell the value of your violin without examining it personally.

A Viola Question

G. J., Province of Quebec. I cannot find any specific information relating to the maker Philipp Krohn. His instruments seem to be almost unknown in this country. The valuation of such a maker's violins and violas must depend on the individual merits of each instrument. I am glad you have a viola that gives you pleasure.

Probably a Wurlitzer Employee

Miss J. S., Indiana. As the Wurlitzer Company were the selling agents for the maker you mention, he was probably an employee of the Company. Therefore I think it would be better if you wrote for information to Rembert Wurlitzer, 120 West 42nd Street, New York City.

NEW RECORDS

(Continued from Page 18)

viola da gamba, violin, and harpsichord are generally less prominent in the instrumentation. Soprano Valarie Lamoree displays a lovely, flute-type voice that blends well with the recorder. (Esoteric, one 12-inch LP disc.)

The Piano from Mozart to Bartók

The growing trend to present formal recital programs on LP discs is illustrated by a Perspective record holding a creditable program played by Beveridge Webster, American pianist. The record is offered as "a salute to the Steinway centennial," but the performance can stand on its musical merits without commercial overtones. Beveridge ranges from the Mozart C minor Fantasia, through a Beethoven sonata and a Schubert *Moment Musical* to later 19th and early 20th century composers for the piano. (Perspective, one 12-inch LP disc.)

Shostakovich: *Ballet Russe*
Tchaikovsky: *Serenade Melancholique and Andante from Symphony No. 1 in G minor*

Efrem Kurtz heads the Russian wing of Columbia Records, and his

recorded performances of such works as these are usually top-drawers. *Ballet Russe* will please a lot of listeners who think they don't like Shostakovich, for there's a strong similarity to popular ballet scores like *Gaite Parisienne* and *Sweet Lake*. The sweetish Tchaikovsky numbers on the reverse side are suitable contrasts. Both sides of the disc show care in rehearsal by the Columbia Symphony and in recording technique, which achieves ideal instrumental balance. (Columbia, one 12-inch LP disc.)

Music for Young Listeners

Big names in the publishing, recording, and music education business are combined in a commendable project to make available selected recordings of music for young listeners. The entire library of recorded music is available on fifty-one 12-inch 78 rpm records or fourteen 12-inch reels of plastic tape recorded at 7.5" per second. The music is the kind heard usually on commercial records for children. Lillian Baldwin, director of music appreciation in the Cleveland public schools.

(Continued on Page 61)

Organ Questions

Answered by FREDERICK PHILLIPS

• *Could you send me the address of a place that can supply books on the building of pipe organs and reed organs.*

We do not find anything listed as available today on the construction of reed organs which would serve as a practical guide to the amateur in making such an instrument. For the pipe organ, however, there are several things. One of the most concise and practical for the amateur is "How to Build Musical Instruments", published by Popular Homecraft, 814 N. Tower Court, Chicago 11, Ill., price \$1.00. It contains an easily understood and well illustrated guide to the making of a pipe organ. For a more professional understanding of the construction of pipe organs we suggest: "Contemporary American Organ", Barnes (\$4.75); "The Temple of Tone", Audsley (\$3.50); "The Organ, Its Evolution, Principles of Construction and Use", Sumner (\$10.00); "The Organ, Its Total Structure and Registration," Clutton & Dixon (\$2.50). Your local library probably has the last four books, from which you could get a more complete idea of their value to you personally. If desired, they could be purchased from the Presser Company.

• *The title "Minister of Music" has been accepted by many choir directors in this area and no doubt in other places. Are there any qualifications for this title, or can any church choir director accept it? I have noticed one music school gives such a degree. Perhaps there are others, but need one have the degree before accepting the title? If not, upon what basis should a choir director affix such a title to his name?*

The title "Minister of Music"

seems to be rather elastic in its application. Generally speaking, we believe the title is established by the individual church authorities rather than "acceptance of a degree" by the organist or choir director. A minister or church board may use this term as a token of esteem, conveying a somewhat deeper religious significance than "organist", "choir-master", or even "musical director", but ordinarily the organist or choir-master does not earn the title through special courses of studies, but accepts the custom of the church he serves. "Guideposts for the Church Musician" by Swarm, is a valuable book giving much information on practically every phase of church music, and contains, among other things, a very excellent outline of the personal and musical requirements for the "minister of music" (used in a general sense). This same book lists many schools and colleges offering degrees in church musicianship, as follows: Doctor of Sacred Music (D.S.M.), Master of Sacred Music (M.S.M.), Bachelor of Sacred Music (B.S.M.), Doctor of Music (Mus. D.), Master of Music (M.M.), but it does not include the title "Minister of Music" among the degrees listed. The American Guild of Organists, in addition to the regular "Associate" and "Fellow" memberships, which are awarded only after passing examinations requiring a high standard of ability and knowledge, have a "Choir-master" degree, which, too, is granted only after special study and the passing of an examination indicating a similar high standard of competence, and entitles one to use the initials "Chm" after his name. To those church authorities who know of the high standards of the Guild, these initials would be practically a guarantee of ability.

NOVEMBER WHIRL

(Continued from Page 21)

"Be Cheerful, oh My Spirit." When Bach used it in his 147th cantata he gave his own title for it, "Jesus, Bleibet Meine Freude," which might be translated as "Lord, Be Thou My Joy". . . Why not call the piece this, and play it more cheerfully?

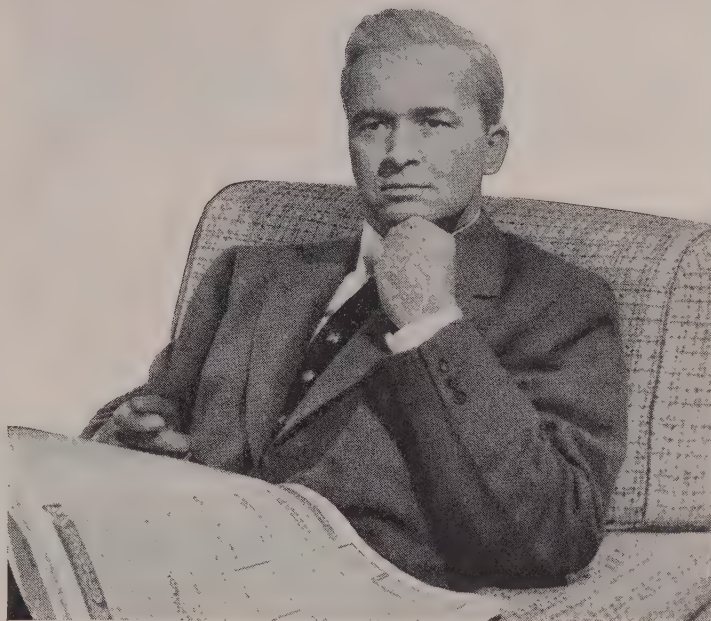
The Adolescent Hand

When the many excellent 'teen aged pianists played for me last sum-

mer I was struck by the difficulties some had because of large, awkward hands. I found by telling them to "make your hand small" in playing finger pattern passages that this difficulty often vanished. They simply raised their wrists slightly, gently bunched their fingers, and felt their hand tiny. . . This finger bunching also helped finger-tip "feel" and control.

THE END

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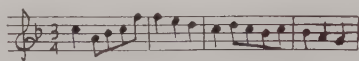
Junior Etude

Edited by Elizabeth A. Gest

Who Knows the Answers?

(Keep score. One hundred is perfect)

1. What is meant by con sordino? (5 points)
2. How many strings are there on a banjo? (15 points)
3. What are the letter names of the mediant triad in the key of G-minor? (15 points)
4. What is an octet? (10 points)
5. Was Clementi an Italian, Spanish or Austrian composer? (5 points)
6. How many eighth-rests are required to fill a measure in 6/8 time which contained two quarter-notes and two sixteenth-notes? (5 points)
7. How many piano concertos did Beethoven compose? (15 points)
8. Which of the following operas did Verdi compose: Carmen, Magic Flute, Il Trovatore, Madam Butterfly, Lohengrin? (10 points)
9. Is a madrigal a composition for chorus, a movement in a symphony or a solo in an opera? (10 points)
10. From what is the theme given with this quiz taken? (10 points)



Answers on next page

Make Mine Music

by William East

Music to me is an outlet of emotions, a means of expressing inward feelings. It is a fine, wholesome, upright way to give your inner self an uplift and at the same time accomplish something worthwhile.

One morning I woke up physically healthy but unhappy because I could not see a single spark of enjoyment in the whole day's plan. So I sat down and played the piano for an hour, then had breakfast and began my work. By noon I had done so much I had the afternoon to myself and I believe, if I had begun the work without first playing the piano I probably would have spent hours doing the job and would have felt very low all day.

If I feel hesitant about anything I take a bit of time out and play piano. When I finish playing I usually have solved the problem

and also enjoyed myself.

Music is also a means of accomplishment. If one becomes proficient on a particular instrument personal satisfaction can be gained by playing in various musical organizations, attending contests, playing in concerts, etc.

Music may someday be a means of support, directly or indirectly, as it may help in later life to obtain a good position or give an opportunity not otherwise available. We may be employed in one of music's many phases, such as composing, arranging, publishing, teaching, editing, directing or performing. I feel that music puts us on a different scale and brings to us a whole new world of faces, friends, ideas and accomplishments. Music is very dear to me and the experiences I am deriving from it are priceless. Yes, from every angle, music is wonderful!

Varnish On Violins

By Leonora Sill Ashton

MISS DAY'S music pupils were having another meeting of their Music Club and this time Hilda was reading a paper about varnish on violins. Most of the group were violin pupils and they listened with great interest as she read: "The bodies of violins are made of the soft, close-grained woods, such as the maple and pine. When this part of the instrument is finished the surface is covered with varnish.

"Varnish, as everyone knows, is made by mixing alcohol and flaxseed oil with certain gums from the barks of trees. This gives a smooth surface and polish to the wood.

"The beauty of a violin's tone depends, to a large extent, on the resounding qualities of the wood of which the body of the violin is made. When thick, quick-drying varnish is used to cover the surface, the fibers of the wood are partially sealed and consequently some of the finest tones of the instrument are smothered.

"The best varnish for this purpose, therefore, is a thin varnish which dries slowly, and in drying,

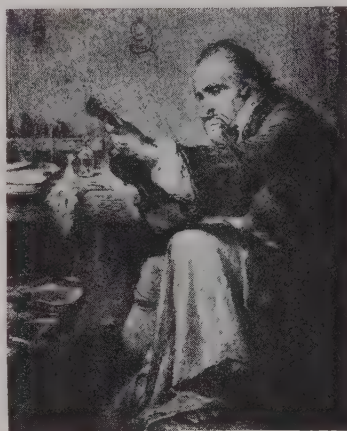
As Hilda paused to turn her page, Guy interrupted and asked, "Who discovered that fact?"

"Antonio Stradivari," replied Hilda, "and the next part of my paper tells about him." Then she continued reading: "Stradivari, as you all know, was born in Cremona, Italy about 1644 and died in 1737. He worked as an apprentice in the shop of the violin maker, Amati, and found that Amati was covering his violins with a thick, yellow varnish. Stradivari experimented for himself with different oils and gums and he finally mixed a varnish which was very soft and light and had a lovely warm color with a shade of orange in it.

"The violins which Stradivari made are the most wonderful that have even been known, and some of the beauty of their tone is due to that varnish he mixed. But, to this day, no one knows how that varnish was made! History tells us that Stradivari himself wrote the recipe for it on the fly-leaf of his Bible, but he told no one about it. Years afterward, some one discovered that the leaf had been torn from the book and it was evidently destroyed.

"Chemists have tried to analyze the varnish on the violins but have not been able to find the ingredients. Some believe the sap he used came from trees which do not grow in Italy now. Some believe the sap came from a variety of rubber tree. It has also been suggested that he put a first coating on the instruments of some oily substance coming from bee-hives.

"But," Hilda finished, "no matter what the varnish was made of we do know that Stradivari's instruments produce the most beautiful tones that violins have ever been able to produce. Many of our famous violinists today are fortunate enough to possess these genuine old treasures."



Stradivari—1644-1737

permeates the wood with its oily substance and preserves the wood's resounding power."

Finger People

by

By Frances Gorman Risser

Sometimes my hands upon the keys
Walk so sedately, side by side,
Like soldiers marching steadily
Along a roadway, firm and wide.

At other times, my hands race far
Across the keys, one left, one
right,
As children in a meadow play
And leap and run, in great del-
light,

Again, my hands will draw so near
Each other, part, and then ad-
vance,
First near, then far, now fast, now
slow,
Like partners in a stately dance.

No Junior ETUDE Contest this month

MUSICAL ANAGRAMS GAME

Cut a number of inch squares from thin cardboard or heavy paper. On each one print a letter of the musical alphabet. Place face down on table. Players sit around table and play as in regular ana-

grams, taking turns drawing a square and making words which can be spelled with the staff letters. Same words may be used more than once. Player with the most words is the winner.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses.

Dear Junior Etude:

I play 'cello in our school orchestra and I like both classical and modern music. In our town we have a big opera house with performances every night. We have an orchestra of fifty players which rehearses twice a week and our High School Chorus of one-hundred-thirty voices and a smaller choir sings difficult songs and madrigals, so we have lots of music here. My hobbies are stamp collecting and coins; also sports. I would like to hear from other Junior Etude readers.

Christoph Sandkuhler (Age 18),
Germany

I study piano and my ambition is to become a fine musician. Some of my other interests are writing letters, basketball and reading. I would like to hear from readers who play violin or piano, and are interested in classical music.

Jane Gordon (Age 14), Florida

Answers to Quiz

1. With mute; 2. usually five; 3. B-flat, D, F-sharp (an augmented triad, as the triad on the third degree of all minor scales must be); 4. a composition to be performed by eight instrumentalists; 5. Italian; 6. one; 7. five; 8. Il Trovatore; 9. a composition for chorus; 10. *Dance of the Spirits* from Gluck's opera, "Orpheus."



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Charles Williams, Alan Goff, Philip Hontz, Bing Bisbing, Tommy Wuerstle, Susan Fretz (not in photograph, Tony Williams, Pixie Hunsicker, Tommy

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Dear Junior Etude:

I study piano, voice and trombone. I hope to major in band music and also continue voice in the College of Education. My favorite composers are Chopin, Schubert, Beethoven, and of course, Sousa. I would like to hear from boys who are interested in band music, piano, or voice.

Bruce Arceneaux (Age 15), Louisiana

I play solo flute in our High School Band and second flute in the Gary Symphony Orchestra and my ambition is to become a professional flute player. I would like to hear from readers who are interested in orchestral work.

Sally Barkham (Age 17), Indiana

Follow the regular Letter Box directions when writing to the following, who would also like to receive letters. (Space does not permit printing the letters in full): Mary Dolores Pogani (Age 17), Illinois, has studied piano eleven years and organ six and plans to give her own recital this year; Karen Roe (Age 15), South Dakota, plays piano and flute and intends to teach music. Her hobbies are horses and books; Jane Minch (Age 13) Michigan, has read Junior Etude for six years, plays piano; Betty Ann Whitehurst (Age 10), Florida, studies piano and belongs to Allegro Junior Music Club.

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SOME CHARACTERISTICS OF GOOD

PIANO TEACHING

(Continued from Page 16)

different keys and when he experiments with chords to find a suitable accompaniment for a familiar song. The youngster makes a remarkable discovery when he realizes, after some experience in playing them, that scales follow a definite pattern of steps, or better still, that there is really only one major scale and that he enjoys transposing it into many different keys.

What a pity to deprive the pupil of the challenge to experiment! The teacher who approaches scales by first defining the word and then giving the pupil a pattern for building them loses much of the fun of teaching because he misses the glow that comes so easily to the child who explores and discovers. Why not approach scales by singing? Sing the first line of *Joy to the World*, or a similar song, let the pupil pick out this scale tune by ear, then challenge him to try at home to find out on how many different keys he can start the same tune. There is a time later—and in this case, later is better—to discuss why a sharp is needed here or a flat there. For the present the best reason is that it makes the tune sound right. Following an approach of this sort, it is easy to teach the pattern of whole and half steps or to discuss the circle of fifths, because the pupil's interest has been caught through his natural love for exploring and discovering for himself.

Such "creative teaching" demands imagination on the part of the teacher. It requires a rejection of the strictly logical approach which is so satisfying to the adult mind but which is often difficult for the child mind. It may be necessary to forsake the well worn method of feeding knowledge to the pupil bit by bit according to a predetermined plan as to when and how each detail should be presented. Creative teaching suggests, instead, the importance of the teacher's ability to identify objectives in keeping with the pupil's musical ability. It emphasizes the importance of guiding the student toward those accomplishments without the teacher-imposed assignments which so often antagonize the pupil.

The high school pupil, for example, may know his tonic, subdominant and dominant-seventh chords and practice them dutifully. But real learning enters the picture when his teacher helps him to discover that in these chords he has the necessary materials for satisfactory accompaniments to many of the songs he sings in school or at camp. Then, as he becomes intrigued with the idea of varied types of accompanying figures, his practice becomes more fruitful. When the need arises to find a different chord for a particular spot, the teacher has a ready and willing learner, in fact a seeker after knowl-

edge, because of the realization of a particular need. A social use of piano playing has been found.

This attitude of wanting to know, of experimentation and of exploring, is fostered by group work. The feeling of belonging to a group whose purposes are well understood by each member is one of the strongest sources of motivation. Many teachers realize that technique and interpretation are often best taught by bringing several pupils together in a repertoire class. Each learns from the other and the group feeling points up the social aspect of their musical skills, denying the idea that music is altogether a lonely art. I have seen remarkable instances of good learning take place as a result of a sympathetic attitude of other members in a group. On a recent examination which I gave to a class of college piano students, the sympathetic but silent cheering that his five classmates gave one student was so obviously helpful to his performance that we stopped the examination long enough to remark about it.

In repertoire classes I have seen students practically demand to know why one student's performance of a certain composition was so much more beautiful than another. Here we have a perfect opportunity for the most effective sort of lesson in rhythmic playing or in the proper use of pedal, or in artistic phrasing, as the case may be. A situation of this kind helps the teacher accomplish many of his objectives. He is able to direct his pupil's listening, to analyze the musical effects and to point out the technical means of achieving those effects. Furthermore he has the benefit of this important source of motivation—a group working together, either on the same or different compositions, each learning from the other and all working toward the goal of more musical performances.

It is the realization of the human values of music study that makes piano teachers feel that theirs is one of the most rewarding of professions. It points up the importance of the teachers' fine personal qualities: a sincere liking for and interest in other people, a high sense of personal and professional ethics, a respect for the interests and convictions of others, the need for poise, adaptability, cheerfulness, and leadership.

Our profession is proud of the many good musicians who realize that teaching piano is a privilege and a responsibility. In fact, we need more such teachers who approach their tasks with humility but also with confidence born of well directed training, for, to quote Henry Adams, "A teacher affects eternity; he can never tell where his influence stops."

THE END



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The December ETUDE
The Christmas number of ETUDE will contain a wide variety of articles sure to appeal to those in various fields of the music profession. Be sure to get your copy.

JACQUES THIBAUD—In Memoriam 1880–1953

by Maurice Dumesnil

(Maurice Dumesnil, upon receiving news of the tragic death of Jacques Thibaud in an airplane



crash was inspired to give expression to the following moving tribute which may well reflect the feelings of the entire music world.

ETUDE deems it a privilege to be able to present this to its readers. —Ed. Note)

FIRST Ginette Neveu, at the threshold of what promised to be an exceptional career. Then Jacques Thibaud, the inimitable, whose perennial youth defied the passing years. Fate, indeed, is cruel toward the French school which these two supreme violinists represented so brilliantly. It was twilight and I lingered in the park of La Roseraie at Bagnolles-de-l'Orna. The evening paper was brought to me. A headline, a picture. At once I knew: "le grand charmeur" was no more.

Thibaud's career had been meteoric, spectacular. At sixteen—in 1896—he won a first prize at the Paris Conservatoire; then in order to make a living he joined the Concerts Rouge orchestra, that delightful small ensemble which played every night in a modest hall near the Latin Quarter. Smoking was allowed, 2 refreshments—café-crème and cocoa mostly—were served while Haydn, Mozart, or arrangements of more ambitious symphonic works were dispensed to an appreciative audience. At that time there was

no "canned music." no radio, no T.V., and music lovers had to make the effort of attending concerts personally. It was there that one day, by chance, Edouard Colonne heard Thibaud. At once he engaged him for the coveted position of concertmaster in his famous orchestra. Then in October 1898 when a Saint-Saëns Festival featured "Le Déluge," he played the solo with such elegance, such delicacy, such enchanting nonchalance, and above all such extraordinary tone quality that the audience burst into clamorous applause. Colonne sensed the opportunity: a few weeks later he billed Thibaud as a full-fledged soloist in Max Bruch's Concerto in G minor. This was the beginning of a series of triumphs which covered over half a century and carried him to the four corners of the world.

Thibaud's personality in private life was marked by the same attributes which distinguished him so highly as an interpreter. A gentle cordiality emanated from his attitude, his voice, his smile. He was, essentially, "bon enfant" and "bon camarade," a perennial optimist, a raconteur who could tell fascinating stories, or piquant anecdotes which his great tact made enjoyable to anyone. There was in his make-up a latent ingenuity which disarmed opposition and conquered friendship.

The intense emotion caused by his death will not subside for a long time to come, and the golden tones from his Stradivarius will be missed. Personally I will never forget him as an occasional partner in chamber music—how he played Cesar Franck's Sonata!—in tennis games, his favorite sport until he changed to the less strenuous golf, and as a private in the French army when, although he was my senior, I happened to be his immediate superior.

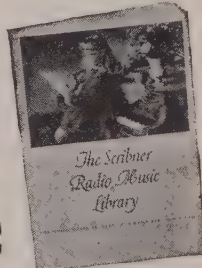
Night had come, enveloping venerable trees and flower beds. As

these recollections assailed my mind, I thought I heard the faint echo of a distant whisper coming softly through the rustling leaves. Was it, perhaps, the soul of Mozart who mourned the passing of the interpreter whose magical bow revealed his music as no one had ever done before?

For us, however, who frequently fly over land and sea, looking down from soaring heights upon this small planet of ours, this tragedy goes not without a reflect of glory. A hopeless challenge to the mountain. A crash into the mighty rocks. Then with a flash of light the uplift into the stars and the great beyond. What an end for a great artist! "Nearer to Thee, My God."

THE END

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THE PROBLEM OF A GENUINE MUSICAL CULTURE IN AMERICA

(Continued from Page 13)

on the lowest intellectual level. The result is that by catering to the lowest intellectual levels, mass entertainment has become a formidable barrier to any attempt to raise the intellectual and artistic level of the masses.

These prejudices are mainly responsible for the fact that so many people fail to take up musical instruction and even of those who do, only a fraction go through with it. The result is the lack of widespread good amateurism which is vitally necessary for the formation of a sound musical climate.

The situation of the professionals is not less discouraging. Olin Downes, Music Critic of the New York Times, pointed in a recent article to the fact that a young violinist who is not top grade and consequently not fit for a successful soloist career and cannot hope, at least for many years, for a position in a first rank orchestra, can make only a bare living, or if he has a family, even less. The situation is similar in every branch of our musical life. Faced with the alternative of serious music and near-starvation or commercials and an easy life, a young person needs to be a hero to dedicate his life to his ideals. Yet even if a musician or a singer gets a good job, he has not the feeling of security that is needed for the dedication to music as an art, because his contract can be terminated practically at the end of any season.

To create a cultural climate in which amateurism and professionalism flourish must be, therefore, the first task of those who work for a genuine musical culture in America.

Yet it would be erroneous to ask for a change in ingrained prejudices and for a greater social security only in order to ensure the presentation of European music of past generations. Such purely esthetic aims are not strong enough to move the masses. The people will believe in its own culture only. It is only by awakening the interest for the local and contemporary composers that we can get widespread coöperation by people and institutions.

I do not want to preach musical xenophobia or musical chauvinism, both of which I abhor. It would be a fatal error to reject our cultural heritage. Yet there is perhaps one thing that is more fateful than the denial of the past and that is the repudiation of modern music simply because it is not yet completely re-tested.

We cannot produce great composers at will. But we can create a climate favorable to the arts and in which the musical talent will strive. The materialistic idea that the fittest

will survive anyhow is probably true in the field of baseball. Yet people whose entire sensibility is bent toward the attainment of new yet unheard beauty are generally not very well fitted for life in a competitive society. Instead of exposing them to the vicissitudes of the struggle for existence, we rather should try to shield them so that they could devote all their energy to what they can do best.

In this respect no single person can do more good or harm than the professional critic. It is much remembered—and rightly—how greatly Robert Schumann's dithyrambic criticism of the young Brahms helped this composer in his most crucial years. At which the enemies of modern music are quick to point out that Schumann was just lucky to have found Brahms but that there is no Brahms today whom the critics could support with equal enthusiasm. Yet if these enemies of modern music would read through the reviews of Schumann they would be astonished to find how enthusiastically he wrote about many young composers whose names were long ago forgotten. Schumann was certainly not one of those uncritical hotheads who crusade for everything new just because it is new. He simply held that one of the main rôles of criticism is talent hunting. The fact is that many more people are gifted than it is usually realized. Yet only a very few possess the right combination of talent, character, stamina, perseverance, luck and whatever else is needed for the achievement of greatness.

Before ending this discussion I must point out again that I don't have a blueprint for the production of an American musical culture. What I wanted to say is really so simple that I am a little bit ashamed for saying it: I believe that culture is the result of cultivation. I want to insist consequently upon the necessity of weeding out the underbrush of ingrained prejudices and hampering special interests. I find it vitally important that a precious plant be put in a hothouse during the winter months, or in other words it is my opinion that we should offer greater material security to those who want to dedicate their lives to making ours more enjoyable. I think that we cannot serve our country and humanity better than by spreading the love of the arts because without them life would hardly be worth living.

Yet even if we do all this we cannot be sure that our efforts will result in the advent of a genuine musical culture in America. We can but plow the land and sow the seeds. To make the harvest rich and good is the chore of the gods. THE END

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OF ETUDE, the music magazine published Monthly at Philadelphia, Pennsylvania, for October 1, 1953. State of Pennsylvania } SS.
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Before me, a Notary Public in and for the State and county aforesaid, personally, appeared Guy McCoy, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of ETUDE the music magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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MUSICAL CRITICAL ASSAULT AND BATTERY

(Continued from Page 15)

"Lady MacBeth of Mzensk" with its pig sty plot, in which the Soviet composer has used music to emphasize its obscenity. But, music in itself is neither moral nor immoral. If the music of Shostakovitch's "Lady Macbeth" were to be heard without its stage setting it would be impossible to imagine any lewd allusions. Like the classical drama, many of the grand opera plots from "Orpheus" to "Der Rosenkavalier" contain very little Sunday School material. It is never the music that makes it vulgar or obscene or suggestive, but rather the plot.

Now, let us look at the critic himself in the "Lexicon of Musical Invective." We scanned the first hundred pages of Mr. Slonimsky's book and found that of various assaults, eighteen came from great composers of widely acknowledged accomplishments. The remainder, one hundred and thirty-one, are the impressions of professional critics. The opinions of these critics range from pure vitriol to attempts at humorous ridicule. Many critics, particularly those in Europe, seem to take a sadistic delight in flaying their victims. Most of these criticisms seem ridiculously absurd in 1953. Oh, if they only had the wisdom of Mark Twain who in 1870 wrote: "The public is the only critic whose opinion is worth anything at all."

The opinions of most critics as represented in this provocative book are largely transitory, the reflections of the moment. Let us consider the judgment of a few great minds upon critics in general. The Roman rhetorician Quintilian wrote: "Critics damn what they do not understand." The wise Disraeli said: "It is much easier to criticize than correct." The amiable Amiel, with his gentle insight wrote: "Criticism is above all a gift, an intuition, a matter of tact, a flair; it is not to be taught or demonstrated, it is an art." Some critics seem to have an affinity for ruthless abuse.

Early this year, the doughty, caustic and gifted English conductor, Sir Thomas Beecham, irate because the English critics did not enthuse over the performances of the works of his favorite English composer, Frederick Delius, had his fling at the critics. He divided them into three classes. "The first consists of three or four people who write about music in a scholarly, knowledgeable manner. After them comes a handful who write brightly and amusingly about music. They know little about it, are clever in avoiding the use of technical terms, and might as well be reporting cattle shows. The third group is much larger. Its members are quite hopeless, drooling, driveling, depressing, dropsical drips. All English critics without exception are timid and conventional." Evidently

Sir Thomas does not consider himself a critic of the second or third class!

Why all these comments upon critics? Largely because Mr. Slonimsky's stimulating Lexicon has far more to do with them than with the opinions of master musicians. Shad of Dwight, Finck, Henderson, Elms Gilman, Krehbiel, Huneker, and Hale. Heaven knows they did their best! Moreover, they were usually excellent.

Very few of the master composers have escaped the prods of the critics. Here is a list of some of the epithets applied to their music which Mr. Slonimsky has prepared at the writer's request. All these expressions appear in a special index to the Lexicon called "Invective." Bartok: "Unmeaning bunches of notes, apparently representing the composer promenading the keyboard in his boots." Beethoven: "Incomprehensible wildness fed upon the ruins of his sensitive organs." Berlioz: "Caperings and gibbering of a big baboon." Brahms: "Apotheosis of arrogance." Chopin: "Excruciating cacophony." Debussy: "Barnyard cackle." Liszt: "Graphic instrumentation of fortissimo sneeze." Moussorgsky: "An orgy of ugliness." Prokofiev: "Crashing Siberias, volcanic hell." Puccini: "Ear-flaying succession of chords." Rachmaninoff: "Crashing dissonance of a hundred instruments." Ravel: "Insolent monstrosity." Rimsky-Korsakov: "A Musical Enigma." Saint-Saëns: "The worst, most rubbishy kind of rubbish." Schoenberg: "Feeding-time at the zoo." Schumann: "The charlatan's familiar tricks." Shostakovich: "Brainless and trivial music." Sibelius: "Vulgar, self-indulgent and provincial beyond all description." Strauss: "Blood-curdling nightmare." Stravinsky: "Paleozoic Crawl turned into tone." Tchaikovsky: "Pandemonium, leriun tremens." Verdi: "Incapable of real melody." Wagner: "Incoherent mass of rubbish." Perhaps the reader, by this time, infers that if a composer is violently attacked by critics, he stands a good chance of becoming immortal. This is by no means the case. Some of the notoriety seeking musical extremists of the past century, who could do nothing but confusions and discords in life and tried to translate them into music, are no longer favored of public interest.

Musical works sans melody, and

harmony, sans rhythm, sans sanity, sans everything, are losing ground. After all, the greatest of critics is the old gentleman with the long whiskers, the hour glass and the scythe, Father Time. The artificial and unwholesome vogue for psychogenic painting, sculpture, architecture, literature and music will go the way of the Baroque, the Zopf, the Art

Nouveau, the Kensington School and other fads of other days.
 Mr. Slonimsky's "Lexicon of Musical Invective" is an important record of negative critical activity in the past century and a half. It should be in all musical libraries. It is published by Coleman-Ross Company, Inc.
 THE END

PADEREWSKI AS I KNEW HIM

(Continued from Page 50)

in F minor and the Rondo in A minor of Mozart. The refinement and finish of Paderewski's performance still live in the memory and have remained with me as models for my own study.
 Shortly afterwards, our little party left to get the evening steamer back to Geneva, and again, in leaving, Paderewski had a special farewell greeting for each of us; to one, "Au revoir à bientôt," to another, "Au revoir à Geneve" and to me, "Au revoir en Ecosse." As we departed down the avenue, the great artist waved his last greeting to us from the balcony of Riond Bosson. It is a happy memory.
 The last ten years of Paderew-

ski's life were mainly devoted to the service of others. Even when well over seventy, he would not hesitate to make a long and tiresome journey in order to give a recital for some charity. His last recital of this kind in the Albert Hall, London, brought out a capacity house of 10,000 people; while the most amazing record of all, a recital in Madison Square Garden, New York, brought out an audience of 16,000, the largest audience ever recorded to hear a performance by one man. It is not to be wondered at that when Paderewski died in June, 1941, many exclaimed, "he was the greatest artistic personality of our time."
 THE END

NEW RECORDS

(Continued from Page 52)

has selected simple appealing selections from Bach to Toch and has had them recorded by Sondra Bianca, pianist, and by the Philharmonia Orchestra of Hamburg. Silver Burdett Company supplies the three accompanying explanatory books, A-V tapes and Musical Sound Books discs, reproduce the music with splendid fidelity.

Bach: Piano Transcriptions by Liszt, Busoni and Sandor

Gyorgy Sandor's brilliant keyboard technique is not an acceptable substitute for the feeling and understanding demanded by the Bach transcriptions he chooses for his latest recording. Five famous organ works transcribed for piano by Liszt, Busoni, and Sandor raise the old dispute between organists and pianists as to style and propriety. Since this reviewer is all on the side of leaving Bach's Toccata and Fugue in D minor and the Fantasia and Fugue in G minor to the organists, he is not exactly impartial. The sound of Sandor's piano is marvel-

ously recorded, but his approach to Bach on this recording is superficial. (Columbia, one 12-inch LP disc.)

Handel: Il Pastor Fido ("The Faithful Shepherd")

This typical Handelian opera in Italian style contains much lovely music. Excerpts have been well performed for records by a young cast led by Lehman Engel, who conducts the Columbia Chamber Orchestra. Genevieve Warner easily deserves top vocal honors, her agile voice revealing an even scale and warm quality. Lois Hunt and Genevieve Rowe provide good contrast in the soprano section. Elizabeth Brown and Virginia Paris have the contralto rôles, the former displaying a free and effective voice, the latter a voice that now and then sounds breathy and is continuously covered. Baritone Frank Rogier has little to do, but that little is not distinguished. Piano is used for the continuo. Sound reproduction is excellent. (Columbia, one 12-inch LP disc.)
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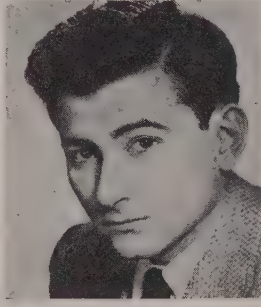
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THE CHALLENGE OF OPERATIC PERFORMANCES ON TELEVISION

(Continued from Page 14)

characterization can scarcely be imagined, but they are unified by the fact that being presented on TV, they justified a minute approach. The widening operatic audience which TV (and the use of English librettos) furnishes the artist is one of the important plus values in such appearances. But the medium presents problems as well as premiums for the performer. Make-up for instance may be merely "indicative" on a stage from which the audience is kept at a distance by the orchestra pit. Before a camera which all but places you in your audience's lap, it must be literal, if illusion is to be created and preserved. Characterization in a theatre may be accomplished through a broad, general concept and sweeping gestures. On television it repays (and requires) a loving attention to small details. It demands the dramatic approach of the stage, plus the more minuscule motion picture technique. Developing a character is a process that differs with each rôle. But the variation of techniques, almost instinctive or subconscious in many cases, becomes sharply evident analytically to the television performer.

To resurrect the Countess for a moment, as a case in point; as I say, I "sensed" her from her appearance. It gave me the feeling of age and infirmity to look on myself and to note the reactions to her that the other characters projected. The almost gruesomely realistic facial make-up was achieved by a rubber mask for which a cast of my face was made. It completely covered me from the hair-line to below the shoulders except for the eyes and the mouth. It had great mobility, and as my own face moved beneath it, the expression I was striving for became transmuted into the expression as it would have looked on the Countess' face. An expression of doubt became with the Countess one of suspicion, one of pleasure emerged on that raddled countenance as sardonic amusement. When I first saw myself in the full make-up I felt as though I were looking at a stranger.

This feeling grew as I became physically accustomed to the mask. The essential quality of the rôle was that the character was sensed through its effect on others. The watcher saw only the sense of fear, of hopelessness or rebellion which she engendered. What made her tick, how life had made her this sort of person, did not need to be explored. For myself, when I looked at her reflection, I was both the Countess and one of those she affected. I found myself fearing she would do this, hating her for doing that, and plotting revenge for something else. The make-up had

created for me such a sense of character and such an insight into the discomforts of her old age that it was inevitable one should move and behave as a woman of her age and nature would do.

I had sung the Countess long before the "Queen of Spades" TV presentation when the New Opera Company presented it. Because the theatre make-up need not be so literal as television make-up I must confess that the character never had the same impact on me in those performances as it did later on television. By not seeing her as detailedly I did not "realize" the Countess so acutely. And in the theatre performance where one has to play to the back of the house as well as the front, the acting called for broad, gestures easily seen and comprehended, power in the voice, etc. On television, keeping in mind that the watcher at home would be as close to me as the camera man, I felt justified in devising many little details—tiny little gestures, a quavering aged speaking voice, glances with the eye, drawing down of the querulous mouth, etc. All were faithfully recorded by the camera; they would not have been seen from the stage. And the insight into the character that suggested these details was largely derived from and suggested by the make-up.

Fyokla in Martinu's opera posed quite other problems, and they were solved in quite other ways. She was a lone woman past middle age, earning a precarious living by arranging marriages in her village. She was thwarted by the same things that have plagued matchmakers through the ages: a paucity of young men simple enough to require her services and at the same time presentable enough to find favor in the eyes of the blushing maiden. The opera is concerned with *Fyokla's* effort to "marry off" a hesitant suitor who realizes he should be thinking about getting married but who suffers what psychiatrists today call a "block," when it comes to doing anything about it. *Fyokla* hopes to bring him together with a girl of young and tender years, but is frustrated by a busy-body friend of the young man determined to effect the engagement himself, merely for the fun of accomplishing the feat. Amateurs have always been a threat to professionals and *Fyokla* suffers much frustration on this account.

This then was the character to be projected. Her peasant background, her increasing age, the sense of economic pressure that drove her, her anxiety to have her candidates put their best foot forward, her fear lest she not pull off the deal, and the

need for fighting a rear guard action against her amateur competitor, all had to be conveyed to the watcher.

What were the distinguishing physical characteristics that would get her psychological character across? First, being a peasant, and one who was hard-pressed and ambitious, she moved with purpose, but no special grace. Quick, incisive movements conveyed the purpose; a special planting of the feet in forthright, flatfooted stance conveyed the lack of elegance.

As one grows to the age *Fyokla* had achieved, the way one moves changes. The quickness of her movements to convey purpose would have to lack the fluidity of youth. Her gestures were abrupt. They conveyed her psychic energy and drive, and also the sense that she had constantly to prod herself into this vitality. Physically one felt that as soon as she got off by herself where she no longer had to keep up a pretense of tireless energy and enthusiasm, she would sit down heavily and heave a sigh of relief. I began to understand *Fyokla* from a kind of fellow-feeling, to realize that I must walk flat-footedly, toe-in perhaps, swing my arms from the shoulder instead of the elbow, carry my head like one who expects treachery out of the corner of her eye, turn by moving the feet, not pivoting on them, regard my adversaries apprehensively and my allies anxiously.

Though like most "little people" *Fyokla* was at the mercy of others more fortunately situated, and she never descended to the level of asking concessions. Perhaps the simple

society in which she lived did not make them. She fought like a bantam rooster, I was sure. Nothing in the libretto indicated this, and the only way to convey the idea was by her bearing. Accordingly she carried herself like someone bracing against an ever-expected onslaught. She had an attitude compounded somewhat equally of "The back o' me hand to you," and "Hit me again, I can take it!"

It is strange, I think, that the introverted, in-going, self-centered Countess took shape and developed largely as the result of what her physical appearance suggested to the singer who was to impersonate her. The extroverted, out-going *Fyokla*, on the other hand was arrived at by an inward contemplative process that considered the predicament she found herself in, and the way her needs would force her to react to it.

As this is being written, I am preparing another TV opera rôle, the aristocratic *Principessa* in Puccini's rarely heard one-act opera "Sour Angelica." Just what challenges and problems she will confront me with I can't say at the moment. First one must project the part on a musical and intellectual level. All I know now is that she is cruel, ruthless and an aristocrat. But when we get together, she and I, for the first stage rehearsal, I know that many more details of her character will be apparent. And it will not matter much whether they are born in on me from the outside in, or whether I realize and understand them from the inside out.

THE END

THE PRACTICE PROBLEM

(Continued from Page 24)

arrive at some arrangement for teaching and practice which is felt to be equitable to all. Some churches stipulate a nominal fee for the use of the church instrument. Any reasonable plan can be worked out with a vestry or music committee. If an organist proves to the committee his sincerity and genuine desire to train organists for the future, the path to an agreement will

be smoothed.

I shall never cease to be grateful to the Presbyterian Church in Eureka, California for allowing me, from the time I was eight years old until I was fourteen, to practice on the church organ. I only hope that I never abused the privilege, because that is exactly what it was.

THE END

THE TEACHER'S ROUNDTABLE

(Continued from Page 23)

Then do the same sideways—right and left—taking care that hand and fingers are flat and level with the fore-arm.

You can also cross the fingers of both hands—as in prayer—and do all kinds of twisting motions involving hands and wrists. Placing the

hands flat on a table and moving the wrists upward is another good way of flexing the main finger joints.

Just a few minutes at a time will be valuable; but here again, one must be cautious, for exaggeration would be harmful.

THE END

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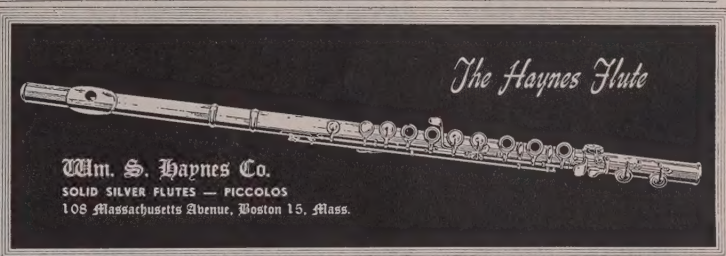
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IF YOU HOPE FOR A FILM CAREER

(Continued from Page 19)

you can't prove that at home, stay away from Hollywood or New York where the competition is the keenest in the world, and where experienced professionals can crowd out even the most gifted beginner simply on points of know-how. A simple home town start plus a gradual plunge into more crowded waters can save much heartache.

As to actual vocal studies, the best luck you can have is to find a teacher who can put the principles of good singing before you in such a way that they are clear and meaningful to you. And if you are fortunate enough to find such a teacher, stick by her! I began by vocal work under the guidance of Miss Grace Adele Newell; she is still my guide.

Each teacher, I suppose, clarifies the vocal act in his own way, but however approached, there is but one correct method of singing. This is the bel canto method of firm abdominal support, diaphragmatic control, relaxed throat, and forward masque resonance. At the very beginning, Miss Newell gave me exercises in scales and arpeggios which I use to this day, every day.

Once you've found your method and your teacher, avoid fads. I was at one time confused when a well-meaning acquaintance told me that I was "singing with only one technique"! Then I thought the thing through and discovered that one *can* have but one technique—the technique of correct emission. After that, I stopped worrying about freakish novelties. But they are always with us, as was proven to me lately when a young woman told me she was studying simultaneously with two teachers, one for her high register and one for her low. It is wise to keep wary of such odd deviations.

Interpreting one's music is a life-work in itself, and again involves the matter of sincerity. You cannot convincingly project a song in which you don't believe. In examining new songs, my first step is to read the composition through as a whole, examining the words for their value both as expression and as poetry, and seeing how the music fits them. The words carry the true message of a song; if they do not convince me and move me, I do not learn the song. When I do learn the song, I put the words aside at the start and first learn the music on a solfeggio. When I am thoroughly familiar with melody, phrasing, tempo, rhythm and rhythmic variations, rests, and indications as the composer marked them, I work at the words until the story they tell takes hold of me. In third place, I blend words to music into the complete whole which a

song must be.

In bringing out this effect of wholeness, the singer must be watchful of diction. Every word must be understood, else the story is spoiled. Indeed, an infallible measure of artistry is the clarity with which the words come through. I remember being present at an audition once when the candidate announced her selection as *Noitandoi*. The title was utterly strange—I wondered what language it was. Then she sang Cole Porter's *Night and Day*. Needless to add, the audition was not a success.

But in the last analysis, niceties of method *alone* do not make either for complete artistry or for successful performance. They must be present, of course, but in the sense of a structure built upon a solid foundation. And this foundation is the elusive *something* called personality, magnetism, vitality. I call it presence. Whichever name you prefer, you will recognize it as the quality which arrests attention; in a private livingroom people look up when a person with presence enters; on the stage audiences feel heartened, stimulated, when a performer with presence flings this magic thing out across the footlights.

It is my opinion that this quality can be developed. And again I come back to sincerity! Sincerity of endeavor gives off the feeling that everything the task requires has been conscientiously done. This, in turn, gives off a feeling of confidence. People can't learn the attitudes of confidence in a dramatic school; they must shine forth from inside out. This, in turn, gives off that feeling of certainty which we associate with affirmative thinkers. Every one of us is subject to human, ordinary doubts and fears and worries; but by acquiring the habit of positive, affirmative thinking, we can conquer the destructive elements. This, too, takes more than mere wishing! It comes chiefly, I believe, from assuming full and conscientious responsibility for one's work, and doing, un-doing, and leaving alone whatever the task requires. Once you lose yourself in your work, you also lose thoughts of self. You become less conscious of your hands, your feet, your appearance. When this happens, *you* take second place to the ideas you wish to project and the sincerity of your purpose is able to shine through. And that, I believe, is the surest ingredient of stage work. One's looks may be improved, one's voice can be trained, one's stage motions smoothed into shape. But inner sincerity—the thing the camera always catches—cannot be faked!

THE END

• I hold music to be the noblest language of the soul; others find in it only a pleasant combination of sounds; others, a counterpoint exercise.
—Robert Schumann

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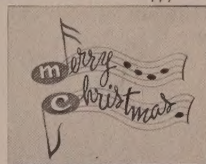
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